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ILLUSTRATIONS

OF

EURIPIDES.

ILLUSTRATIONS

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ILLUSTRATIONS

OF

EURIPIDES,

ON

THE ION AND THE BACCHÆ.

BY

RICHARD PAUL JODRELL, ESQ. F.R.S.

O Poema tenerum et moratum atque molle!

CICERO.

24

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MDCCLXXXI.

MVSEVM
BRITAN
NICVM

DRAMATICK ILLUSTRATIONS

OF

THE BACCHÆ.

Quo me, Bacche, rapis
Tui plenum? quæ nemora, aut quos agor in ſpecus
Velox mente nova?

HOR. CAR. L. 3. Od. 25. V. 3.

BACCHÆ.

PRELIMINARY ESSAY.

THE introduction of the worſhip of Bacchus from Aſia into Europe, and thoſe extraordinary ceremonies which attended this Pagan Deity, conſtitute the immediate ſubject of the Bacchæ: The Play therefore exhibits not only an elevated compoſition of Ancient Poetry, but alſo a venerable picture of Heathen Theology: The groſs abſurdities and monſtrous chimæras of this extravagant ſyſtem of ſuperſtition ſhould be diſcuſſed with that liberal ſpirit of philanthropy, which human nature demands. It is not my deſign in this Eſſay to inveſtigate the different Gods, whom the Mythologiſts recorded under the title of Dionuſus [1], but to illuſtrate the Bacchus of Euripides, and thoſe circumſtances in the Play connected with this Græcian Divinity.

[1] The hiſtory of the different heroes of the name of Dionuſus is recorded by Diodorus Siculus. (L. 3. from c. 62 to 73.) and Cicero aſſerts, "that there were many of the name of Dionuſus." (De Nat. Deor. l. 3. c. 23.) The learned Author of the Analyſis of Antient Mythology has written a diſſertation upon Dionuſus. (vol. 2. p. 75.) And he ſuppoſes, "that Dionuſus was the chief God of the Gentile world, and worſhipped under various titles, which at length came to be looked upon as different Deities." (Vol. 2. p. 26. See alſo vol. 1. p. 273 & 310.)

The

The arrangement of my obſervations will fall under the reſpective articles of Parentage, Perſon, Character, Orgies, Votaries, Dreſs [2].

According to the Pagan creed, the Theban Bacchus was the Son of Jupiter and Semele Daughter of Cadmus: Her connexion with her immortal lover diſguſted the jealouſy of the imperial Juno; and therefore under the diſguiſe of Beroe [3] ſhe impoſed on her female vanity by exciting doubts on the reality of Jupiter: The prevailing argument, which the Goddeſs artfully uſes for that purpoſe, as related in Ovid, aſſerts, "that many Mortals under the name of Gods had before ſeduced the chaſtity of innocent Virgins."

Optem
Jupiter ut ſit, ait; metuo tamen omnia: multi
Nomine Divorum thalamos iniere pudicos.
MET. l. 3. v. 282.

The credulous Semele, beguiled by this artifice, ſolicited the moſt undoubted proofs of the divinity of her celeſtial Viſitant; and obliged him to ſwear that he would approach her with thoſe unqueſtionable attributes diſplayed towards the Queen of heaven [4]: As he could not retract his unguarded oath to grant her the object of her requeſt, he was forced to

[2] Formæ enim nobis Deorum & ætates & veſtitus ornatuſque noti ſunt, genera præterea, conjugia, cognationes, omniaque traducta ad ſimilitudinem imbecillitatis humanæ. (Cicero de Nat. Deor. l. 2. c. 28.) The materials relating to the ſtory of Semele and the birth of Bacchus are collected from Diodorus Siculus. (l. 3. c. 64. l. 4. c. 2. l. 5. c. 52.) Ovid Met. l. 3. Fab. 3. Apollodorus Biblior. l. 3. p. 138. Ed. 1699. Hygin. Fab. 131.

[3] Ipſaque fit Beroe, Semeles Epidauria nutrix. Ovid. Met. l. 3. v. 278. Thus Diodorus Siculus aſſerts, that ſhe perſonated one of the female domeſticks of Semele. (l. 3. c. 64.) [4] Quantuſque & qualis ab altâ Junone excipitur. (Met. l. 3. v. 285.)

viſit

visit her, arrayed in those emblems of his supreme Divinity, Thunder and Lightning: The affectionate God divested himself, as far as was in his power, by employing his mildest lightning, and his thunder of the second rate according to the observation of the galant Ovid:

> Est aliud levius fulmen, cui dextra Cyclopum
> Sævitiæ flammæque minus, minus addidit iræ,
> Tela secunda vocant Superi. (Met. l. 3. v. 307.)

The consequence however proved fatal, and the alarmed Semele expired in the fiery embrace [5]: But she was delivered before her death by an immature birth of the infant Bacchus [6]:

> Him, as the pangs of childbirth came,
> Whilst all around her flash'd the lightning's flame,
> Untimely did her mother bear [7].
>
> (Potter, v. 101.)

Hence, according to the extravagant romance of the fable, Jupiter, to rescue him, sewed him into his own thigh:

> But fav'ring Jove, with all a Father's care,
> Snatch'd his lov'd infant from the blasting fire;

And

[5] Besides the authorities already cited, see the Hippolytus of our Poet, (v. 561.) and Pindar, Olym. Od. 2. (v. 46.)

[6] Hence, according to Diodorus Siculus, Bacchus derived his title of Bromius from the noise at his birth; and also that of Pyrigenes or Fireborn: Βρόμιον δὲ ἀπὸ τοῦ κατὰ τὴν γένεσιν αὐτοῦ γενομένου βρόμου· ὁμοίως δὴ καὶ πυριγενῆ διὰ τὴν ὁμοίαν αἰτίαν ὀνομάσαι. (L. 4. c. 5.) The former title is extremely common among the Græcian and Roman Poets; and the latter occurs in Strabo. (L. 13. p. 932. ed. 1707.) and in the Anthologia. (l. 1. c. 59. ep. 5. v. 6.) It is also translated by Ovid in this line applied to Bacchus;

> Ignigenamque, satumque iterum, solumque bimatrem.

[7] V. 3. 244. 598. (Met. l. 4. v. 12.)

And hid from Juno's jealous eye,
Clos'd the young Bacchus in his thigh [8].
(V. 106.)

Euripides himſelf ſerves, as an interpreter, to ſolve the ænigma of this fantaſtick ſtory: This, according to him, aroſe from the circumſtance of the infant being enveloped in a part of the atmoſphere, where he was preſerved, as an hoſtage in ſecurity from the reſentment of Juno:

But in time
Men fabled, that Jove lodg'd him in his thigh,
Th' ambiguous phraſe miſtaking [9].
(V. 314.)

The Engliſh Reader, to underſtand this ambiguity, muſt be informed, that the Greek word ὅμηρος united implies an hoſtage; but divided into two, by detaching the preceding

[8] V. 96. 286. & 295. Hence the epithet ἱεραφιῶτα applied to him in the hymn mentioned by Diodorus Siculus, (l. 3. c. 65.) and ἱεραφιωτὴν in the Greek epigram of the Anthologia, (l. 1. c. 38. ep. 11. v. 2. & 10.) and in Dionyſius Periegetes. (v. 576.) Hence alſo that of ἐπιγόνιδα in Theocritus, (Idyl. 26. v. 34.) and μητεραφὴς in Strabo, (l. 15. p. 1008. ed. 1707.)

[9] Ὅτι θεᾷ θεὸς
Ἥρᾳ ποθ' ὁμήρευσε. (V. 297.)

Beſides the equivocal reaſon, contained in this line, and explained in the Eſſay, the Pere Brumoy ſuppoſes alſo another, ariſing from the word μέρος in a preceding line,

Ῥήξας μέρος τι τῆ χθόν' ἐγκυκλεμένω
Αἰθέρος. (V. 293.)

Il roule ſur les termes de partie d'air, d'otage, & de cuiſſe, qui ont quelque rapport en Grec. (Theat. Grec. tom. 5. p. 10.) But I conceive, that there is no foundation for this refinement, and that Euripides did not intend to allude to any equivocation ariſing from the word μέρος or part, but only from ὅμηρος or hoſtage: The former is only inſerted by accident, but the expreſs inference is drawn from the latter by the Poet himſelf.

article, as ὁ μηρὸς, ſignifies the thigh. It is curious, that this ſame equivocal interpretation of the word in regard to the birth of Bacchus ſhould have alſo occaſioned two hiſtorical anecdotes in the life of Homer: For our Engliſh Tranſlator aſſerts in his life of that Poet, "that, according to Heliodorus, he was thus denominated, becauſe he was born with a tuft of hair on his thigh, as a ſign of unlawful generation; or according to Proclus, becauſe he was delivered as an hoſtage in a war between Smyrna and Chios [10]?" But there were other reaſons, aſſigned by the Ancients for the origin of this fable: According to Diodorus Siculus, thoſe Naturaliſts, who conſidered Dionuſus ſynonymous with the power and energy of wine, aſſerted, "that he was feigned to have derived his birth twice from Jupiter, becauſe the vine, like other fruits, having been deſtroyed in the deluge of Deucalion, and afterwards reviving from the flood, as if the preſence of the God had again appeared among men, he was fabled in Mythology to have ariſen from the thigh of Jupiter [11]." A more natural and probable reaſon than this for the origin of this poetical fiction is alſo mentioned by Diodorus [12] Siculus,

[10] Pope's Iliad, vol. 1. p. 75. ed. 1760.

[11] Διὸς δ' αὐτῦ τὴν γένεσιν ἐκ Διὸς παραδιδόσθαι, διὰ τὸ δοκεῖν μετὰ τῶν ἄλλων ἐν τῷ κατὰ τὸν Δευκαλίωνα κατακλυσμῷ φθαρῆναι καὶ τέτυς τὺς καρπὺς, καὶ μετὰ τὴν ἐπομβρίαν πάλιν ἀναφυέντων, ὡσπέρει δευτέραν ἐπιφάνειαν ταύτην ὑπάρξαι τῦ θεῦ παρ' ἀνθρώποις, καθ' ἣν ἐκ τῦ Διὸς μηρῦ γένεσθαι πάλιν τὸν θεὸν τῦτον μεμυθοποιῆσθαι· οἱ μὲν ὃν τὴν χρείαν καὶ δύναμιν τῦ κατὰ τὸν οἶνον εὑρήματος ἀποφαινομένοι Διόνυσον ὑπάρχειν, τοιαῦτα περὶ αὐτῦ μυθολογῦσι. (l. 3. c. 62. vol. 1. p. 232. Ed. Weſſelin.)

[12] Ὀνομάζεσθαι δὲ τῆς ὀρεινῆς τὸν τόπον τῦτον Μηρὸν, καθ' ὃν ὁ Διόνυσος ἐξέτρεψε τὰς δυνάμεις ἐκ τῦ νόσυ· ἀφ' ἧ δὴ καὶ τὺς Ἕλληνας περὶ τῦ θεῦ τέτυ παραδιδωκέναι τοῖς μεταγενεστέροις τετρᾶφθαι τὸν Διόνυσον ἐν μηρῷ. (l. 2. c. 38. p. 151.)

Pliny,

Pliny [13], Quintus Curtius [14], Pomponius Mela [15], Philoſtratus [16], and Euſtathius [17]. Theſe authors refer the ſtory to a mountain in India, ſacred to the God, whoſe name was Meros, ſynonymous with Meros, or the Græcian word for a thigh. Whatever might be the origin of it, it is remarkable how the antient Poets were attached to the groſs letter of theſe romantick fables; for notwithſtanding the ingenious hypotheſis of Euripides to ſolve the ænigma, the Chorus of this play repreſents Jupiter, as calling to Bacchus to enter his male womb [18]. The real hiſtory of the birth of this God is probably contained in the following account of Diodorus Siculus: He relates, "that Orpheus having in his travels into Ægypt been initiated into the myſteries of Dionuſus tranſferred the birth of this divinity to the Thebans in order to compliment them for the honours he had received, and embraced this opportunity for that purpoſe: Semele, the daughter of Cadmus, was delivered of an illegitimate infant, who reſembled Oſiris, as repreſented by the Ægyptians: Her Father, conſcious of this event, and obtaining an oracle to preſerve the inſtitutions of his Anceſtors, covered the infant

[13] Necnon & Nyſam urbem plerique Indiæ aſcribunt, montemque Meron, Libero Patri ſacrum, unde origo fabulæ Jovis femine editi. (Hiſt. Nat. l. 6. c. 21.)

[14] Scita eſt (Nyſa) ſub radicibus montis, quem Meron Incolæ appellant; inde Græci mentiendi traxere licentiam, Jovis ſemine Liberum patrem eſſe delatum. (l. 8. c. 10.)

[15] Montium Meros Jovi ſacer: Famam hinc præcipuam habent, quod in illâ genitum, in hujus ſpecu Liberum Patrem arbitrantur eſſe nutritum: Unde Græcis auctoribus, ut femori Jovis inſutum dicerent, aut materia ingeſſit aut error. (L. 3. c. 11.)

[16] Εἰκόνα ὡς εἴη Διὸς, ᾧ τὸ παιδὸς ἐμβιφῆ μηρῷ τόκῳ ἴσιχα· μηρόν τι ἐυρίσθαι παρ' αὐτῷ ὄρος. (De vitâ Apollon. l. 2. c. 9.)

[17] Καὶ ὄρος αὐτόθι Μηρὸς ὅθεν παρὰ τοῖς μύθοις μηροῖραφὴς ἐνομίσθη Διόνυσος. (Commen. in Dionyſ. Perieg. p. 202. ed. Hill.)

[18] (V. 527.)

in

in gold, and made ſacrifices to him, as if the preſence of Oſiris had again happened to Mortals: That in order to honour Oſiris, and remove the ignominy of his Daughter's violation, he transferred the generation of the child to Jupiter: Hence the report was circulated among the Græcians, that Semele was delivered of Oſiris from her connexion with Jove: And Orpheus, in his new inſtitution eſtabliſhed at Thebes, delivered to the Initiated this circumſtance relative to Dionuſus, who was the ſame with Oſiris: That the people, partly deceived by ignorance, and partly by the luſtre of the reputation of Orpheus, but above all by their own inclination to have this God reputed a Græcian, adopted theſe rites: Hence, continues he, the Mythologiſts and Poets, having received the ſtory, filled all the theatres with it, and Poſterity embraced it as a firm and unſhaken truth [18]." The ſecond object in the arrangement of my inquiry is the Perſon of Bacchus: This was a model of the moſt finiſhed beauty among the ancient Artiſts and Poets: The Græcian Apollo was more manly, but the Græcian Bacchus more delicate: The former conveyed the perfect idea of the ſtronger, and the latter of the ſweeter graces [19]: Theſe ſo nearly bordered on the elegance of the female ſex, that Euripides beſtows the epithet on him of θηλύμορφος [20]: According to this idea, we learn from Diodorus Siculus, "that the ſon of Semele was reported to have been voluptuous and tender, and far ſuperior to others

[18] L. 1. c. 23. vol. 1. p. 27. Ed. Weſſel.

[19] Engravings of Bacchus, correſponding to this idea, may be ſeen in Montfaucon. (Antiq. Expliq. tom. I. part 2. pl. 145, 146 & 151.) and there is one in the Polymetis of Spence. (Pl. 20. Fig. 1.) The various paſſages in the Roman poets, illuſtrating this ſubject, are collected by him. (Dial. 19. p. 129.)

[20] V. 353. Thus Lucian calls him, Ὁ θηλυμίτρης, ὁ ἀβρότατος τῶν γυναικῶν. (Deor. Dial. 18. vol. 1. p. 247. Ed. Hemſter.) And in another paſſage, Ὁρᾷς ὡς θῆλυς καὶ γυναικῶδης τὴν φύσιν. (Deor. Concil. νο'. 3. p. 529.)

in the gracefulness of his person[21]." Hence Ovid[22] and Seneca[23] allude to this idea of his virgin form[24]: His countenance had the roseate bloom of the grape[25], and the graces of Venus sparkled in his eyes[26], while his flowing ringlets of a consecrated nature waved on his shoulders[27]. The Reader perhaps will not be displeased to contemplate this charming God in that beautiful description of Callistratus on a statue of him by the celebrated Sculptor Praxiteles, which I will endeavour to translate: "There was a grove and the image of Dionusus, imitating the form of a youth: The representation was so natural, that the brass seemed harmonized into flesh: The body was soft and delicate to such a degree that it appeared to be of other materials than brass: This,

[21] Φασὶ τῷ σώματι γενέσθαι τρυφερὸν καὶ παντελῶς ἁπαλὸν, εὐπρεπείᾳ δὲ πολὺ τῶν ἄλλων διενεγκεῖν. (L. 4. c. 4. vol. 1. p. 249. Ed. Wesselin.)

[22] Virgineâ puerum ducit per litora formâ.

(Met. l. 3. v. 607.)

Brought to the shore a soft and lovely boy
With more than female sweetness in his look.

ADDISON.

[23] Huc adverte favens virgineum caput:
Crine flaventi simulata virgo.

Oed. A. 2. v. 408 & 420.

[24] See also Hesychius (vox Διονὺς) where he is said to be ὁ γυναικίας καὶ παραθηλὺς: And Albricius asserts, Erat enim imago sua facie muliebri. (De Deor. Imag. c. 19.) The reason in Aristides, why Dionusus was said to be a God both male and female, was because his father Jupiter assumed to himself both natures. (Orat. tom. 1. ed Jebb, p. 291.) And according to Phurnutus Bacchus was considered of a female form, because intoxication destroys labour. (De Nat. Deor. c. 30.) This author resolves every thing into allegory.

[25] Οἰνωπὸς (v. 236 & 438.) He is also called χρυσώπα. (v. 553.)

[26] V. 236.

[27] V. 150. 235. 455. & 494. Hence in Hesiod the epithet χρυσοκόμης, or the golden-haired, is applied to him (Theog. v. 947.) and in an epigram of the Anthologia ἁβροκομὴν and εὐχαιτὴν (l. 1. c. 38. ep. 11. v. 2 & 6.) In the Cyclops of our Poet he is described, Ξανθὰν χαῖταν σείων. (V. 75.) And we find in the Hymn assigned to Homer, Καλαὶ δὲ περισείοντο ἔθειραι. (Ed. Clarke Odyss. & vol. 2. p. 742.)

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notwithstanding its quality, had a blush of red, and conveyed the idea of life without it: It almost rose under the point of the touch, and though the substance was hard, yet softened by art into flesh, eluded the sensation of the hand: It had the bloom of youth, was full of delicacy, and flowing with desire, such as Euripides in his Bacchæ has displayed his image [28]:" But one singular appendage, belonging to this beautiful Divinity, arrests our attention, since the epithet of ταυροκέρως in the Play [29], alludes to the antlers on his forehead, resembling those of a Bull. The Author of the Polymetis expresses his surprize, that this attribute is not found more commonly in the statues of Bacchus; and when one considers, says he, "how much the Poets agree with the Artists of old; how frequent this attribute is in them, and how very uncommon in statues, it is one of the greatest difficulties I have met with in this sort of search into antiquities; and what I own I cannot yet account for, so as to satisfy myself [30]:"

[28] Ἄλσος ἦν, καὶ Διόνυσος εἱστήκει, ἠϊθέου σχῆμα μιμούμενος· οὕτω μὲν ἁπλοῦς, ὡς πρὸς σάρκα μεταῤῥυθμίζεσθαι τὸν χαλκόν· οὕτω δὲ ὑγρὸν καὶ κεχαλασμένον ἔχων τὸ σῶμα, ὡς ἐξ ἑτέρας ὕλης ἀλλὰ μὴ χαλκοῦ πεφυκός· ὃς, χαλκὸς μὲν ὤν, ἠρυθραίνετο· ζωῆς δὲ μετούσιαν οὐκ ἔχων ἐβούλετο τὴν ἰδέαν δεικνύναι, ἀψαμένῳ δὲ σοὶ πρὸς τὴν ἀκμὴν ὑπεξίστατο· καὶ ὄντως μὲν ὁ χαλκὸς ἦν στεγανὸς, ὑπὸ δὲ τῆς τέχνης μαλαττόμενος εἰς σάρκα ἀπεδίδρασκε τῆς χειρὸς τὴν αἴσθησιν· ἦν δὲ ἀνθηρὸς, ἁβρότητος γέμων, ἱμερῷ ῥεόμενος, οἷον αὐτὸς Εὐριπίδης ἐν Βάκχαις εἰδοποιήσας ἐξέφηνε. (Statuæ Philost. & Ed. Olear. p. 900.) The author here alludes to the description of Bacchus contained in this play (v. 235 and 236. and from v. 453 to v. 459.) where he is called πόθου πλέως. (v. 456.)

[29] V. 100. See also v. 918 & 919. Thus Sophocles, as cited in Strabo, calls him βουκέρως. (L. 15. p. 1008. ed. 1707.) And Ion Chius in Athenæus ταυρωπὸς (L. 2. c. 1.) Hence too the epithets of κέραον and χρυσοκέρων are applied to him in an epigram of the Anthologia. (L. 1. c. 38. ep. 11. v. 11 and 23.) See also the passages from the Orphick Hymns, (29 and 44.) mentioned by Bryant in the Analysis of Ancient Mythology. (vol. 2. p. 434.)

[30] Dial. 9th. p. 129. See the passages of the Roman Poets collected by him in his Note (N° 85.)

Notwithſtanding this obſervation, it appears from hiſtory, that Bacchus was repreſented in this manner by the antient Artiſts: Thus Diodorus Siculus aſſerts, "that Painters and Sculptors beſtowed this emblem on him, in conſequence of the utility derived to agriculture from his invention of the plough [31]:" This Hiſtorian, in another paſſage, records, "that Ammon was pourtrayed with the head of a ram from the circumſtance of having a helmet in the wars with that device; but ſome fabulouſly aſſerted, that he had horns naturally growing on each ſide of his temples: Hence his ſon Dionuſus was repreſented with a ſimilar reſemblance, and Poſterity delivered him down as actually born with horns [32]:" Thus, according to Plutarch, many Græcians made ſtatues of Dionuſus Tauromorphos [33]: And he obſerves, "that the Elean Women, in their hymn to this Divinity, twice repeat the burden of Ἄξιε ταῦρε, or O worthy Bull [34]:" In one of

[31] Παράσημον δ' αὐτῷ ποιῆσαι κέρατα τὰς καλασκευάζουσας τὰς γραφὰς ἢ τὰς ἀνδριαντοποιίας, ἅμα μὲν δηλοῦντας ἐπὶ τῆς Διονύσου φύσιν, ἅμα δὲ ἀπὸ τῆς περὶ τὸ ἄροτρον ἐυρεσίως ἐμφαίνοντας τὸ μέγεθος τῆς ἐπινοηθείσης τοῖς γεωργοῖς εὐχρηστίας. (L. 3. c. 64. vol. 1. p. 233. Ed. Weſſelin.) This refers to the ſecond Bacchus, ſon of Jupiter and Proſerpine, or according to others of Ceres.

[32] Παραδιδόσθαι δὲ τὸν Ἄμμωνα σχεῖν κριοῦ κεφαλὴν τετυπωμένην παράσημον ἰσχηκότος αὐτοῦ τὸ κράνος κατὰ τὰς στρατείας· εἰσὶ δὲ οἱ μυθολογοῦντες αὐτῷ πρὸς ἀληθείαν γενέσθαι φυσικῶς καθ' ἑκάτερον μέρος τῶν κροτάφων κεράτια· διὰ τοῦτο τὸν Διόνυσον υἱὸν αὐτῷ γεγονότα τὴν ὁμοίαν ἔχειν πρόσοψιν, καὶ τοῖς ἐπιγινομένοις τῶν ἀνθρώπων παραδιδόσθαι τὸν θεὸν τοῦτον γεγονότα κερατίαν. (L. 3. c. 72. Id. p. 242.) This however relates to the firſt Dionuſus, ſon of Ammon and Amalthea, according to the account of the Lybians.

[33] Διὸ καὶ ταυρόμορφον Διόνυσον ποιοῦσιν ἀγάλματα πολλοὶ τῶν Ἑλλήνων. (De Iſid. & Oſirid. vol. 2. p. 364. Ed. Xylan.)

[34] Quæſt. Græc. Id. p. 299. See alſo Lycophron. (v. 209.) Here Tzetzes interprets the expreſſion of ταύρῳ to imply Dionuſus, becauſe, ſays he, they repreſent him bearing horns, as Euripides does in his Bacchæ: The ſame Commentator again aſſerts in his note on (v. 1236.) of that author, that Bacchus is repreſented as having the head of a Bull, and again cites the Bacchæ of Euripides for his authority: The two lines to which he alludes are V. 918 & 919.

his reaſons for the ſolution of this problem, he aſks, "whether the cauſe might not originate from the opinion, which many entertained, that this God was the Inventor of plowing and ſowing [35]:" We alſo learn from Porphyry, "that as the ſtatues of Jupiter had the horns of a ram, ſo thoſe of Bacchus had the horns of a bull [36]:" And Philoſtratus in his images aſſerts, "that the horn, growing under the temples, diſcovers the repreſentation to be that of Dionuſus [37]. The Philoſopher Albricius likewiſe, in his treatiſe on the images of the Gods aſſerts, "that Bacchus had a horned head [38]:" The Author of the Analyſis of antient mythology refers this emblem to the ark, and adds, "that moſt of the Arkite Divinities were diſtinguiſhed either with a creſcent or horns: In the Hiſtory of Dionuſus we have continual references to this hieroglyphick [39]." There are ancient ſtatues and medals, ſtill preſerved, which exhibit this curious appendage of Bacchus: Two figures of this God, and one of them extremely beautiful, are inſerted in the Antiquitè Expliquèe of Montfaucon [40], where the two horns over the forehead are very viſible: And in his Supplement [41] the ſame attribute is obviouſly repreſented in another ſtatue and medal of this Heathen Divinity: There are alſo two figures in Spanheim's Diſſertations [42] upon coins, diſplaying this

[35] Ἢ ὅτι καὶ ἀρότρου καὶ σπόρου πολλοὶ τὸν θεὸν ἀρχηγὸν γεγονέναι νομίζουσι. (Id.)

[36] Τῷ μὲν τοῦ Διὸς ἀγάλματι κριοῦ προσῆψαν κέρατα· ταύρου δὲ τῷ Διονύσου. (De Abſtin. l. 3. p. 285. Ed. 1620.)

[37] Καὶ κέρας ὑπεκφυόμενον τῶν κροτάφων Διόνυσον δηλοῖ. (Icon. 15. p. 786. Ed. Olear.)

[38] Erat enim imago ſua facie muliebri capite cornuto. (Albric. Philoſ. de Deor. Imag. Mythogra. Latin. p. 927. Ed. Stav.)

[39] Vol. 2. p. 534. [40] Tom. 1. part. 2. pl. 157. fig. 1 & 2.

[41] Tom. 1. p. 57 & pl. 60. fig. 2. [42] Diſſert. v. p. 356 & 357.

ſymbol of Bacchus; but one of them, according to the line of Horace, has only a ſingle horn:

Te vidit inſons Cerberus aureo
Cornu decorum. (L. 2. Od. 19. v. 30.)

After this delineation of the Perſon of this Pagan God, I proceed in the order of my inquiry to the Character. Our Poet in the Play informs us, "that Bacchus has a portion of Mars, belonging to him, when he routs the Warriors, accoutered for the onſet, by inſpiring fear [43]:" He was in fact a diſtinguiſhed Conqueror, "who, rivalling the actions of both his Predeceſſors of the name of Dionuſus, marched, according to Diodorus Siculus, over the whole inhabitable world, and left many pillars the boundaries of his expeditions [44]:" This Hiſtorian alſo aſſerts, "That the third Bacchus, ſon of Jupiter and Semele, had, among other titles, that of Thriambus, becauſe he was recorded to have firſt introduced the triumph into his country, when he returned, laden with ſpoils, from his

[43] V. 303. This attribute is aſſigned to Pan by Euripides, in his Medea (v. 1172.) Hippolytus (v. 142.) and Rheſus (v. 37.) But Polyænus reconciles this circumſtance, ſince we learn from him, "that Pan was the general of Bacchus, and that having terrified an army of the Enemy by a nocturnal ſhout, all vain fears, affecting armies in the night, have been hence denominated panicks." (Strateg. l. 2. c. 2. But according to Plutarch, all ſudden conſternations of a multitude have been called Panick Fears, becauſe the Pans were the firſt who received the report of the death of Oſiris. (De Iſid. & Oſir. vol. 2, p. 356. Ed. Xylan.) Lucian and Ariſtides alſo mention Pan, as the Attendant of Dionuſus. (Bis Accuſ. vol. 2. p. 801. Ed. Hemſter.) & Orat. tom. 1. p. 29. Ed. Jebb.)

[44] Τελευταῖον δὲ τὸν ἐκ Διὸς καὶ Σεμέλης τεκνωθέντα παρὰ τοῖς Ἕλλησι ζηλωτὴν γενέσθαι τῶν προτέρων· τὰς δ' ἀμφοτέρων πραξείσεις μιμησάμενον στρατεῦσαι μὲν ἐπὶ πᾶσαν τὴν οἰκουμένην· στήλας δὲ ἀπολιπεῖν τῶν ὅρων τῆς στρατείας. (L. 3. p. 173. vol. 1. p. 243. Ed. Wetſel.)

Indian

Indian expedition[45]." Thus, according to Phurnutus, Bacchus had the reputation of a Warrior, and was the first who displayed the military triumph[46]: And there are many, says Macrobius, who unite Bacchus with Mars, asserting the identity of the Deity[47]: He adds, "that this circumstance arose from the general report of his invention of the triumph:" Another ingredient in the character of this Bacchus is the prophetick quality: This is expressly assigned to him by Tiresias in the Play[48], who alleges for the reason of it, "that the Bacchick fury and madness itself has a considerable portion of divination: For when the God enters into the body, he makes the frantick utter predictions[49]:" This passage is cited by Plutarch, who asserts, on the spirit of Divination, "that it probably opens certain pores by heat and dilatation conveying the knowledge of futurity, as wine evaporated produces many motions in the brain, and reveals secrets[50]." Thus Cicero observes, "that the very name in the Greek

[45] Θρίαμβον δ' αὐτὸν ὀνομασθῆναι φασὶν ἀπὸ τῶν μνημονευομένων καταγαγεῖν τῆς στρατείας θρίαμβον εἰς τὴν πατρίδα τὸν ἐξ Ἰνδῶν ποιησάμενον ἐπάνοδον μετὰ πολλῶν λαφύρων. (L. 4. c. 5. vol. 1. p. 250.)

[46] Ἔδοξε καὶ πολεμιστὴς εἶναι, καὶ πρῶτος καταδεδεικέναι τὸν ἐν ταῖς πολεμικαῖς ἀγόμενον θρίαμβον. (De Nat. Deor. c. 30.) See also Pliny. (Nat. Hist. l. 7. c. 56.)

[47] Plerique Liberum cum Marte conjungunt unum Deum esse monstrantes. Hinc etiam Liber pater bellorum potens probatur; quod eum primum ediderunt auctorem triumphi. (Saturn. l. 1. c. 19.)

[48] Μάντις δ' ὁ δαίμων ὅδε. (V. 298.) [49] V. 301.

[50] Θερμότητι γὰρ καὶ διαλύσει πόρους τινὰς ἀνοίγει φανταστικοὺς τοῦ μέλλοντος εἰκὸς ἐστὶν, ὡς οἶνος ἀναθυμιαθεὶς ἕτερα πολλὰ κινήματα καὶ λόγους ἀποκειμένους καὶ λανθάνοντας ἀποκαλύπτει· τὸ γὰρ βακχεύσιμον καὶ το μανιῶδες μαντευτικὴν πολλὴν ἔχει κατ' Εὐριπίδην. (De Orac. Defect. vol. 2. p. 432. Ed. Xylan.) But he differs from Euripides in another passage, in regard to the cause of this prophetick quality assigned to Bacchus: for he there asserts that it does not flow from the spirit of frenzy, but from the mutual liberty and freedom which he gives to Mortals by rescuing the soul from every servile fear and infidelity. (Sympos. l. 7. Quæst. 10. Id. p. 716.)

Language for the Art of Divination, or Μαντικὴ, was deduced, as Plato interprets it, from the ſpirit of frenzy [51]." And he declares, in the ſequel of the ſame treatiſe, "that Madneſs often inſpires true Prophecy [52]." It appears from the Hecuba of our Poet, that there was an oracle of the prophet Bacchus among the Thracians [53]. Pauſanias, ſpeaking of a temple of this God among the Amphicleans, adds, that he was eſteemed among them as a Prophet [54]. But this Pagan Deity could never have obtained his degree of veneration from Antiquity, if he had not united in his character the Benefactor of Mankind with the Warrior and Prophet: "Thoſe authors, ſays Diodorus Siculus, who inveſt this God in a human form, unanimouſly attribute to him the invention and plantation of the vine, and of every thing relating to wine [55]." This Hiſtorian likewiſe obſerves, "that Dionuſus was not only eminently diſtinguiſhed for his perſonal ſtrength and beauty, but for his love of art and many ſalutary inventions: For he diſcovered, when a boy, the nature and uſe of wine, by preſſing the cluſters of the vine, and by drying and preſerving in ſtorehouſes the ripe grapes [56]:" He aſſerts alſo in another

[51] Sic huic præſtantiſſimæ rei nomen noſtri a Divis, Græci, ut Plato interpretatur, a furore duxerunt. (De Divin. l. 1. c. 1.)

[52] Illud, quod volumus, expreſſum eſt, ut vaticinari furor vera ſoleat. (Id. c. 18.)

[53] Ὁ Θρηϊκὶ μάντις εἶπε Διόνυσος τάδε, (v. 1267.) See alſo the Scholiaſt on the paſſage.

[54] Λέγεται δὲ ὑπὸ τῶν Ἀμφικλειέων μάντιν δὲ σφίσι τὸν θεὸν τοῦτον καθεστηκέναι. (L. 10. c. 33. p. 874. Ed. Kuhn. 1696.)

[55] Τῶν δὲ μυθογράφων οἱ σωματοειδῆ τὸν θεὸν παρεισάγοντες τὴν μὲν εὕρεσιν τῆς ἀμπέλου καὶ φυτείαν καὶ πᾶσαν τὴν περὶ τὸν οἶνον πραγματείαν συμφώνως αὐτῷ προσάπτουσι. (L. 3. c. 63. p. 232.)

[56] Μὴ μόνον γενέσθαι τῷ κάλλει καὶ τῇ ῥώμῃ διάφορον, ἀλλὰ καὶ φιλότεχνον, καὶ πρὸς πᾶν τὸ χρήσιμον εὑρετικόν· ἐπινοῆσαι γὰρ αὐτὸν ἔτι παῖδα τὸν ἡλικίαν ὄντα τῇ μὲν οἴνου τὴν φύσιν τε καὶ χρείαν, ἀποθλίψαντα βότρυς τῆς αὐτοφυοῦς ἀμπέλου· τῶν δ' ὡραίων τὰ δυνάμενα ξηραίνεσθαι καὶ πρὸς ἀποθησαυρισμὸν ὄντα χρήσιμα. (L. 3. c. 69. p. 239.)

passage

paſſage, that an excellent report being ſpread in all places in regard to this heroe no perſon oppoſed him, as an enemy, but all, ſubmitting voluntarily, honoured him as a God, with praiſes and ſacrifices: That in this manner he was reported to have travelled over the whole inhabitable earth, civilizing each country with his plantations, and binding nations under the everlaſting obligations of gratitude: Hence all men, however entertaining different ſentiments of the other Gods, diſplayed in regard to Dionuſus alone one concurrent teſtimony of his immortality: For no individual, either among the Greeks or Barbarians, was deprived of his grace and bounty; ſince even the Inhabitants of uncultivated regions, or of thoſe unſuited to the plantation of the vine, learned from him to produce a liquor from barley, little inferior to wine itſelf in the excellence of its taſte[57]." The name of this liquor was by ſome called Zythus, as he informs us in another paſſage[58], where he beſtows the ſame compliment upon it: And the invention of it is equally attributed by him to Oſiris[59], as to Dionuſus; This Hiſtorian likewiſe records, "that many Græcian cities contended with each other for the

[57] Πάντη δὲ διαδιδομένης περὶ αὐτῦ φήμης ἀγαθῆς, μηδένα καθάπερ πρὸς πολέμιον ἀντιτάσσισθαι, πάντας δὲ προθύμως ὑπακέοντας ἐπαίνοις καὶ θυσίαις ὡς θεὸν τιμᾶν· τῷ δ' αὐτῷ τρόπῳ ἐπελθεῖν φασὶ τὴν οἰκουμένην, ἐξημερῶντα μὲν τὴν χώραν ταῖς φυτείαις, εὐεργετοῦντα δὲ τὰς λαὰς μεγάλαις τιμαῖς καὶ χάρισι πρὸς τὸν αἰῶνα· διὸ καὶ πάντας τὰς ἀνθρώπους ἐν ταῖς πρὸς τὰς ἄλλας θεὰς τιμαῖς οὐχ ὁμοίαν ἔχειν προαίρεσιν ἀλλήλοις, σχέδον ἐπὶ μόνῳ τῷ Διονύσῳ συμφωνουμένην ἀποδεικνύειν μαρτυρίαν τῆς ἀθανασίας· οὐθένα γὰρ οὔθ' Ἑλλήνων ἔτι βαρβάρων ἄμοιρον εἶναι τῆς τούτου δωρεᾶς καὶ χάριτος· ἀλλὰ καὶ τὰς ἀπηγριωμένην ἔχοντας χώραν, ἢ πρὸς φυτείαν ἀπτίλως παντελῶς ἀπηλλοτριωμένην μαθεῖν τὸ κατασκευαζόμενον ἐκ τῶν κριθῶν πόμα, βραχὺ λειπόμενον τῆς περὶ τὸν οἶνον εὐωδίας. (L. 3. c. 72. p. 242.)

[58] Τὸ προσαγορευόμενον μὲν ὑπ' ἐνίων ζύθος. (L. 4. c. 2. p. 248.)

[59] L. 1. c. 20. p. 23.

birth

birth place of this Divinity [60]: But, continues he, as this God left many proofs of his benevolence and presence in many parts of the earth, there is no wonder, if each imagined that Dionusus had a particular regard for his own country and city; He also asserts, that the Africans [61], Ægyptians [62], and Indians [63] challenged to themselves the birth-place of this God, the Inventor of wine. Our Poet bestows some delightful encomiums [64] on this charming present, whose enlivening influence enhances the pleasures of society, and throws over human care the intoxicating charm of oblivion [65]. Hence he includes Bacchus in the same veneration with Ceres, who imparted to mankind the advantage of the fruits of the earth, as the son of Semele communicated to them the liquor of the grape [66]: Thus Diodorus Siculus asserts, "that they fable Dionusus and Ceres to have received the most distinguished honours, in consequence of having exceeded others in the invention of good things; for he discovered the most agreeable liquor, and she the most excellent food for mankind [67]:" Thus we find these Deities invoked together by Virgil in the commencement of his Georgicks [68], as the great Benefactors of Human Society:

[60] Ἀμφισβητοῦσι δὲ καὶ πόλεις οὐκ ὀλίγαι Ἑλλήνιδες τῆς τούτου τεκνώσεως· καθόλου δ' ἐν πολλοῖς τόποις τῆς οἰκουμένης ἀπολελοιπότος τοῦ θεοῦ σημεῖα τῆς ἰδίας εὐεργεσίας ἅμα καὶ παρουσίας οὐδὲν παράδοξον ἑκάστους νομίζειν οἰκειότητά τινα γεγονέναι τῷ Διονύσῳ πρὸς τῶν ἑαυτῶν πόλιν τε καὶ χώραν. (L. 3. c. 65. p. 235.)

[61] L. 3. c. 65. p, 235. [62] L. 4. c. 4. p. 247. [63] L. 4. c. 4. p. 247.

[64] V. 382 & 422. [65] V. 282 & 384. [66] V. 277 & 279.

[67] Μυθολογοῦσι τῶν θεῶν μεγίστης ἀποδοχῆς τυγχάνειν παρ' ἀνθρώποις τοὺς ταῖς εὐεργεσίαις ὑπερβαλομένους κατὰ τὴν εὕρεσιν τῶν ἀγαθῶν Διόνυσόν τε καὶ Δήμητραν· τὸν μὲν τοῦ προσηνεστάτου ποτοῦ γενόμενον εὑρετὴν, τὴν δὲ τῆς ξηρᾶς τροφῆς τὴν κρατίστην παραδοῦσαν τῷ γένει τῶν ἀνθρώπων. (L. 4, c. 3. p. 249.)

[68] Liber & alma Ceres, vestro si munere tellus
Chaoniam pingui glandem mutavit aristâ,
Poculaque inventis Acheloia miscuit uvis. (v. 9.)

And

And Cadmus declares his firm reſolution in the play to honour his Grandſon, becauſe he diſplayed himſelf towards Man, as a God [68]: According to the Indian account, as contained in Diodorus Siculus, "this Dionuſus, beſides the invention of wine, founded ſtately cities, removed villages to a more commodious ſituation, inſtituted divine worſhip, and eſtabliſhed laws with courts of judicature: And in conſequence of the many and exeellent deeds imparted by him, he was conſidered, as a God, and obtained immortal honours [69]:" Thus we diſcover, that the origin of theſe Heathen Divinities was founded on the noble baſis of human gratitude, which elevated the tranſcendent Benefactors of Mankind into their Pagan Heaven, and there deified them [70].

The next object of our conſideration is the divine ceremony or the inſtitution of the Orgies in honour of Bacchus: This, according to Euripides, travelled from Aſia [71] into Græce; and the ſeveral Nations, which there adopted that Divinity,

[68] V. 182.

[69] Πρὸς δὲ τούτοις πόλεών τε ἀξιολόγων γενηθῆναι κτίσιν, μεταγαγόντα τὰς κώμας εἰς τοὺς εὐθέτους τόπους, τιμάς τε καταδεῖξαι τοῖς θεῖον, καὶ νόμους εἰσηγήσασθαι καὶ δικαστήρια· καθόλου δὲ πολλῶν καὶ καλῶν ἔργων εἰσηγητὴν γενόμενον θεὸν νομισθῆναι, καὶ τυχεῖν ἀθανάτων τιμῶν. (l. 2. c. 38. vol. 1. p. 151.)

[70] Thus Cicero aſſerts, Utilitatum igitur magnitudine conſtituti ſunt ii Dii, qui utilitates quaſque gignebant: Suſcepit autem vita hominum conſuetudoque communis, ut beneficiis excellentes viros in cœlum famâ ac voluntate tollerent: Hinc Hercules, hinc Caſtor, & Pollux, hinc Æſculapius, hinc Liber etiam. (De Nat. Deor. l. 2. c. 24.) And Horace, in the ſame manner:

Hâc te merentem, Bacche pater, tuæ
Vexere tigres. (Car. l. 3. od. 3. v. 12.)

And in another paſſage,

Romulus, & Liber pater, & cum Caſtore Pollux,
Poſt ingentia facta Deorum in templa recepti.
(L. 2. ep. 1. v. 6.)

[71] V. 17 & 64.

are

are enumerated in the Prologus of the Play. We learn from Diodorus Siculus, "that the third Bacchus, Son of Jupiter and Semele, contributed much towards the Orgies and Initiations, which he partly improved and partly invented [72]:" And this Hiſtorian in another paſſage records that the Bæotians with the other Græcians and Thracians in order to preſerve the memory of his Indian Expedition, in which he ſpent three years, inſtituted triennial feſtivals in honour of Dionuſus, and ſuppoſed that the God at that time made his appearance among men [73]:" Hence the title of Τριετηρίδων [74], or the Trieterica [75], annexed to theſe Bacchick Ceremonies, in alluſion to their triennial celebration. Theſe rites bore a remarkable reſemblance to thoſe of Cybele and Rhea, the mother of the Gods, and are twice mentioned by Euripides in this play [76], as connected together, and equally ſacred: According to Apollodorus, Bacchus having viſited Cybala, a city of Phrygia, there received expiation from Rhea, and learned the rites of Initiation [77]. The time of performance of theſe Bacchick Orgies was generally by night; and the reaſon, aſſigned by the God himſelf, is from the veneration attached to darkneſs [78]: Hence, among the titles of this

[72] Ἐνεργῆσαι δ' ἐπὶ πλεῖον καὶ τὰ περὶ τὰς ὀργιασμὰς καὶ τελετὰς, ἃς μὲν μεταθεῖναι πρὸς τὸ χρεῖττον, ἃς δ' ἐπινοῆσαι. (L. 3. c. 73. vol. 1. p. 243.)

[73] Τὰς μὲν Βοιωτὰς καὶ τὰς ἄλλας Ἕλληνας καὶ Θρᾷκας ἀπομνημονεύοντας τῆς κατὰ τὴν Ἰνδικὴν στρατείας, καταδεῖξαι κατὰ τὸν χρόνον τοῦτον ποιεῖσθαι τὰς παρὰ τοῖς ἀνθρώποις ἐπιφανείας. (L. 4. c. 3. vol. 1. p. 248.) Τριετῆς δὲ διαγιγνομένου τοῦ σύμπαντος χρόνου, φασὶ τοὺς Ἕλληνας ἀπὸ ταύτης τῆς αἰτίας ἄγειν τὰς τριετηρίδας. (L. 3. c. 64. vol. 1. p. 235.)

[74] V. 133. & Hymn of Orpheus (v. 8. p. 109. ed. H. Stephens.)

[75] Cic. de Nat. Deor. l. 3. c. 23. Virg. Æn. v. 301. Lucan. L. 5. v. 74. Statius Theb. L. 2. v. 661. Hyg. Fab. 131.

[76] V. 78 & 128.

[77] Αὖθις δὲ εἰς Κύβαλα τῆς Φρυγίας ἀφικνεῖται, κἀκεῖ καθαρθεὶς ὑπὸ Ῥέας, καὶ τὰς τελετὰς ἐκμαθών. (L. 3. p. 94. Ed. Æg. Spolet. 1555.)

[78] V. 486.

Divinity,

Divinity, occurs that of Ἐνήχιος [79], Nyctelius [80], or the Nocturnal [81] God: And Pausanias mentions a temple of Dionulus under this character [82]. The supposed advantages, resulting to the Votaries from the initiation in these Pagan ceremonies, were guarded with a most solemn and awful secresy: When Pentheus demands of Bacchus in the Play, "what were the appearances in these Orgies [83]," he replies, "that they are not to be communicated to those uninitiated [84]:" And when he again asks him, "whether they contribute any utility to those who sacrifice to them [85]," he repeats the prohibition of revealing them [86]: Thus Diodorus Siculus asserts, "that it is unlawful to relate individually to the uninitiated the things exhibited in the celebration of the mysteries [87]:" Hence Aristophanes calls them solemnities unutterable [88]: And Sophocles mentions, "that a golden key was upon the tongue of those Priests of Ceres, who presided over the Eleusinian rites [89]." We may collect too, from that awful prohibition in Horace, that the act of disclosing these antient and

[redacted]

[79] Anthol. [redacted]. c. 38. ep. 11. v. 14. And Plutarch Εἰ ἂρ. Delph. Ed. Xylan. vol. 2. p. 389.

[80] Ovid. Met. l. 4. v. 15. & De Art. Aman. (L. 1. v. 568.)

[81] See my Note on the Ion. (V. 1077.) N° 38. p. 139.)

[82] Ἐσὶ μὲν Διονύσου ναὸς Νυκτήλιος. (L. 1. c. 40. p. 97. Ed. Kuhn.)

[83] V. 471. [84] Ἄῤῥητ' ἀβακχεύτοισιν. (V. 472.)

[85] V. 473. [86] V. 474.

[87] Καὶ τὰ παρεισαγόμενα κατὰ τὰς τελετὰς, περὶ ὧν ὁ θέμις τοῖς ἀμυήτοις ἱστορεῖν τὸν κατὰ μέρος. (L. 3. c. 62. vol. 1. p. 231.) Ὧν ὁ θέμις ἀκοῦσαι πλὴν τῶν μεμυημένων. (ch. v. c. 48. p. 370.) Καὶ τὰ μὲν, καθὰ μέρος τῆς τελετῆς ἦν, ἀπόῤῥητοις τελούμενα μόνοις παραδίδοται τοῖς μυηθεῖσι. (Id. c. 49.) See also Isocrates (Panegyr. vol. 1. p. 132. Ed. Battie.)

[88] Ἀῤῥήτων ἱερῶν. (Ran. v. 301.)

[89] Ὧν χ' ὑπὸ χρυσέα
Κλεὶς ἐπὶ γλώσσᾳ βέβακεν
Προσπόλων Εὐμολπιδᾶν. (V. 1108.)
See also the Scholiast upon the passage.

religious

religious ceremonies was held in the greateſt abhorrence, and deprived the Offender from every communication of ſociety:

Vetabo, qui Cereris ſacrum
Vulgârit arcanum, ſub iiſdem
Sit trabibus, fragilemve mecum
Solvat phaſelum.
(L. 3. Od. 2. v. 29.)

And we ſhall ſee in the Play, that Agave fires the Mænades to revenge againſt the diſguiſed Pentheus, leſt he ſhould reveal their myſterious dances on the mountain Cithæron: Thus far however we are able to penetrate into the dark receſs of theſe Pagan Solemnities as to aſſert, that the original idea of their inſtitution was founded on religion, and was ſuppoſed to produce a purifying effect in the human ſoul: For according to the teſtimony of our Poet, applied to the Votary,

By theſe his life he ſanctifies,
And, deep imbib'd their chaſte and cleanſing lore,
Hallows his ſoul for converſe with the ſkies.
(Potter, v. 89.)

Thus Demoſthenes aſſerts, "that the Initiated were purified and cleanſed from the filth and bran of their former ſtate; and after expiation theſe words were repeated, I have eſcaped the bad, and have found the better[90]." Thus Diodorus Siculus proclaims, "that the preſence of theſe Divinities, and their peculiar aſſiſtance to thoſe of the Initiated, who invoke them in the moment of danger, is publickly reported: For they aſſert, that the Partakers of theſe

[90] Καὶ καθαίρων τὰς τελουμένους καὶ ἀπομάττων τῷ πηλῷ καὶ τοῖς πιτύροις· καὶ ἀναστὰς ἀπὸ τῆς καθαρμοῦ, καὶ κελεύων λέγειν, Ἔφυγον κακὸν, εὗρον ἄμεινον. De Coronâ, p. 150. Ed. Foulkes & Freind.

myſteries

myſteries increaſe in piety and righteouſneſs, and become ſuperior to themſelves in every reſpect: The moſt diſtinguiſhed therefore of the ancient Heroes and Demigods were extremely deſirous of initiation [91]:" But the moſt flattering encomium in honour of theſe ancient rites occurs in Cicero, who obſerving the propriety of their appellation of Initia adds, " Thus in reality we diſcover the firſt principles of life, and not only receive inſtructions for increaſing the pleaſures of it, but for ſupporting death with better hope [92]:" Hence it appears, that the great and important doctrine of the immortality of the ſoul was contained in the ſyſtem of theſe Pagan Inſtitutions. Our Poet alſo informs us, " that the Orgies of the God deteſt the Impious [93];" and theſe, according to the teſtimony of Theocritus [94] and Catullus [95], were excluded from them: Thus Diodorus Siculus aſſerts, " that Dionuſus taught the rites of initiation, and communicated his myſteries to men of diſtinguiſhed piety and righteouſneſs [96]:" The very oath of extraordinary purity, which was tendered to the Prieſteſſes of Bacchus at Athens, is ſtill extant, as recorded in Demoſthenes [97]: Yet notwithſtanding the original innocence of the deſign perhaps of theſe rites, it was impoſ-

[91] Διαβεβόηλαι δ' ἡ τούτων τῶν θεῶν ἐπιφάνεια, καὶ παράδοξος ἐν τοῖς κινδύνοις βοήθεια τοῖς ἐπικαλεσαμένοις τῶν μυηθέντων· γίνεσθαι δὲ φασι καὶ εὐσεβεστέρους καὶ δικαιοτέρους καὶ κατὰ πᾶν βελτίονας ἑαυτῶν τοὺς τῶν μυστηρίων κοινωνήσαντας· διὸ καὶ τῶν ἀρχαίων ἡρώων τε καὶ ἡμιθέων τοὺς ἐπιφανεστάτους σπουδάσαι μεταλαβεῖν τῆς τελετῆς. (L. 5. c. 49. vol. 1. p. 379)

[92] Initiaque ut appellantur, ita re verâ principia vitæ cognovimus; neque ſolum cum lætitiâ vivendi rationem accepimus, ſed etiam cum ſpe meliore moriendi. (De Leg. l. 2. c. 14.) See alſo Iſocrates Panegyr. vol. 1. p. 132. Ed. Battie. [93] V. 476. [94] Idyl. 26. v. 14. [95] Car. 63. v. 263.

[96] Καλαδεῖξαι δὲ καὶ τὰ περὶ τὰς τελετὰς, καὶ μεταδοῦναι τῶν μυστηρίων τοῖς εὐσεβέσι τῶν ἀνθρώπων καὶ δίκαιον βίον ἀσκοῦσι. (L. 3. c. 64. vol. 1. p. 233.)

[97] Ἁγιστεύω καὶ εἰμὶ καθαρὰ καὶ ἁγνὴ ἀπὸ τῶν ὑπ καθαρευόντων καὶ ἀπ' ἀνδρὸς συνουσίας. Orat. in Neæram. vol. 2. pars 2. p. 1371. ed. Reiſke. The Engliſh Reader may ſee it tranſlated in Archbiſhop Potter's Archæol. (B. 2. c. 4. p. 220. ed. 1728.)

ſible

ſible, that a ceremony, accompanied with ſuch wild enthuſiaſm, ſhould not ſoon degenerate into licentiouſneſs: We learn from Diodorus Siculus, that the allegation of immorality was originally advanced by ſome individuals againſt the introduction of theſe rites, who maintained, "that Bacchus carried women in his train, in order to gratify his luſt, and taught his myſteries with a view to corrupt the wives of ſtrangers [98]:" The royal Pentheus often alludes in the play to the ſuppoſed motives of the Female Bacchanalians, which he imputes to intemperance [99] and gallantry [100]: And we have ſeen in the Ion, that Xuthus publickly acknowledges an illicit connexion with a girl at Delphi, when he attended the Mænades, and was revelling in the Bacchick rites [1]: According to Cicero [2], "Diagondas the Theban aboliſhed by a perpetual law all nocturnal ceremonies;" as the Romans afterwards did, when the flagitious enormities of their Bacchanalia were diſcloſed by the fortunate diſcovery of Æbutius and Hiſpala Fecenia: This curious and intereſting ſtory is related at large in Livy [3]; and it is remarkable, that the pretended ſanctity of the Initiation was the original cauſe of the final abolition of theſe Rites: For a chaſtity of ten days from any connexion with the ſexes was a neceſſary preliminary [4];

[98] Φασκόντων τὰς μὲν Βάκχας δι' ἀκράσιαν αὐτὸν περιάγεσθαι, τὰς δὲ τελετὰς καὶ τὰ μυστήρια φθορᾶς ἕνεκα τῶν ἀλλοτρίων γυναικῶν καταδεικνύειν. (L. 3. c. 64. vol. 1. p. 233.)

[99] V. 221. 261. 686. [100] V. 225. 354. 454. 487. 687.

[1] V. 553.

[2] Atque omnia nocturna, ne nos duriores forte videamur, in mediâ Græciâ Diagondas Thebanus lege perpetuâ ſuſtulit. (De Leg. l. 2. c. 15.)

[3] Dec. 4. L. 39. from c. 8. to c. 20.

[4] Decem dierum caſtimoniâ opus eſſe, (Id. c. 9.) Adoleſcens vetat eam mirari, ſi per aliquod noctes ſecubuiſſet: Religionis ſe causâ ut voto pro valitudine ſuâ facto liberetur, Bacchis initiari velle. (Id. c. 10.) Hiſpalæ concubitu carere eum decem noctes non poſſe. (Id. c. 11.)

Hence

Hence the affectionate miſtreſs, informed of the intention of her lover, revealed to him, in defiance of the obligation of ſecreſy, the fatal intelligence, "that this was the receptacle of every ſpecies of corruption, and that it was a place, where he muſt firſt ſuffer, and then act every poſſible crime [5]:" Alarmed at this idea, the virtuous youth refuſed to be initiated, and therefore incurred the indignation of his abandoned mother: Hence were derived thoſe immediate conſequences, which enabled the Conſul Poſthumius to detect the infernal conſpiracy by a regular chain of legal evidence; and he told the Roman Senate, "that all the licentiouſneſs, fraud, and wickedneſs, which had for ſome years been perpetrated, flowed from that abandoned ſeminary alone of Religion [6]." The Hiſtorian obſerves, "that above 7000 perſons of men and women were united in this infamous traffick [7]:" And a decree was enacted, which ſolemnly prohibited, "that any Bacchanalia ſhould hereafter be celebrated either in Rome or Italy [8]," unleſs they were qualified with ſuch reſtrictions, which virtually amounted to a general abolition. I cannot diſmiſs the reader from this title of Orgies without mentioning thoſe characteriſtical emblems of a publick nature, which diſtinguiſhed their celebrity: The firſt of theſe is that loud ejaculation, declaratory of the approach

[5] Pacem veniamque precata Deorum Dearumque, ſi coacta caritate ejus ſilenda enuntiaſſet—Scire corruptelarum omnis generis eam officinam eſſe—ubi omnia infanda patienda primum, deinde facienda eſſent. (Id. c. 10.)

[6] Quicquid his annis libidine, quicquid fraude, quicquid ſcelere peccatum eſt, ex illo uno ſacrario ſcitote ortum eſt. (Id. c. 16.)

[7] Conjuraſſe ſuprà ſeptem millia virorum ac mulierum dicebantur. (Id. c. 17.)

[8] Ne qua Bacchanalia Romæ neve in Italia eſſent. (Id. c. 18.)

of Bacchus: Thus in the Prologus the God himſelf informs "us that he had ſhouted over Thebes;" the Chorus alſo repreſents their ſacred Leader, exciting them with acclamations; and they expect his vociferation, as announcing his arrival: According to this idea, Ovid paints the approach of this clamorous Deity, as accompanied with feſtive howlings [12]: The women were particularly vocal on this favourite occaſion: "It was cuſtomary, ſays Diodorus Siculus, for the women in many Græcian Cities to celebrate the triennial feſtivals of Bacchus, where the virgins carried the thyrſus, and diſplayed their enthuſiaſm, by ſhouting and honouring the God: And the Matrons in troops offer ſacrifices, and chant the preſence of Dionuſus in imitation of thoſe Mænades, who are recorded in hiſtory to have been the original Aſſociates of this Deity [13]." Thus Lucian deſcribes the Mænades, "as advancing with ſhouts:" And he obſerves, that the frantick exclamation of εὖ οἱ was the watch-word of Bacchus and his Attendants [14]: Thus in Dionyſius the Nation of the Camaritæ hail the arrival of the God with this reſounding ejaculation [15]; and this Poet alſo repreſents the

[12] Liber adeſt, feſtiſque fremunt ululatibus agri.
(Met. l. 3. v. 528.)

Quàcunque ingrederis, clamor juvenilis & unà
Femineæ voces. (Met. l. 4. v. 29.)

[13] Παρὰ πολλαῖς τῶν Ἑλληνίδων πόλεων διὰ τριῶν ἐτῶν βακχεῖά τι γυναικῶν ἀθροίζεσθαι, καὶ ταῖς παρθένοις νόμιμον εἶναι θυρσοφορεῖν καὶ συνεκθυσιάζειν ἐναζέσαις καὶ τιμώσαις τὸν θεόν· τὰς δὲ γυναῖκας κατὰ συστήματα θυσιάζειν τῷ θεῷ καὶ βακχεύειν, καὶ καθόλου τὴν παρουσίαν ὑμνεῖν τὸν Διονύσου μιμουμένας τὰς ἱστορουμένας τὸ παλαιὸν παρεδρεύειν τῷ θεῷ Μαινάδας. (L. 4. c. 3. vol.)

[14] Καὶ αἱ Μαινάδες σὺν ὀλολυγῇ ἐπεπήδησαν αὐτοῖς καὶ τὸ μὲν σύστημα ἦν ἅπασι τὸ εὖ οἱ. (Bacchus, vol. 3. p. 78. Ed. Hemſter.)

[15] Εὐοῖ Βάκχε λέγουσι (Perieg. v. 704.) See alſo the Commentator Euſtathius upon this paſſage. Hence we find, among the epithets applied to Bac-

the Female Inhabitants of the Britiſh Iſles, devoted to theſe roaring noiſes in honour of him:

Παλαιγῆς δε λιγύθροος ὄρνυται ἠχή.
Οὐχ' ὅτω θρηίκιος ἐπ' ἤσιν Ἀψίνθιο
Βιζονίδες καλέσσιν ἐρίβρομον [16] Εἰραφιώτην,
Οὐδ' ὅτω σὺν ταυσὶ μελανδίνην ἀνὰ Γάγγην
Ἴνδοι κῶμον ἄγουσιν ἐριβρεμέτῃ Διονύσῳ,
Ὡς κεινὸν κατὰ χῶρον ἀνευάζουσι [17] γυναῖκες.

(V. 579.)

Hence I proceed to the conſideration of the muſical inſtruments, employed in theſe Bacchanalian ceremonies: Theſe were calculated to inflame the animal ſpirits by the violence of their tones, and to excite them to madneſs [18]: The ſonorous [19] timbrels were therefore uſed in the firſt place, which, invented by the Corybantes [20], were equally conſecrated to Rhea and Bacchus [21]: Thus Euripides alludes in his Cyclops to the noiſe of theſe timbrels, as attend-

Bacchus, in the Epigram of the Anthologia thoſe of φιλιάνιον & ἴυνιον (l. 1. c. 38. ep. 11. v. 1 & 6.) Our Poet too, in the play, expreſsly calls him τὸν ἴυνιον θεὸν (v. 157.) as Sophocles does in his Oedipus Tyrannus (v. 220.) And Strabo mentions the ταῖς ἐπιβοήσεσι καὶ ἰυασμοῖς of theſe rites (l. 10. p. 721. ed. Janſon.) See alſo our Poet (v. 129.) & Nonnus (Dionyſiaca, l. 7. p. 142. Ed. 1569.)

[16] Thus Bacchus in the Hymn, attributed to Homer, applies to himſelf this epithet:

Εἰμὶ δ' ἐγὼ Διόνυσος ἐρίβρομος.

(V. 56. Ed. Clarke. Odyſſ. & vol. 2. p. 745.)

And the ſame epithet occurs in the Orphick Hymn. (v. 1 & 4. Poet. Græci, p. 109 & 115. Ed. H. Stephens.)

[17] See alſo the Comment of Euſtathius upon this paſſage.

[18] The expreſſion of χαλκοδίπτυ μανίης in the epigram of Anthologia alludes to this idea. (l. 6. c. 5. ep. 1. v. 4.)

[19] Βαρυβρόμων, (v. 156.) Thus in the Anthologia they are called τύμπανα ἠχήεντα. (l. 6. c. 5. ep. 1. v. 7.)

[20] V. 125. [21] V. 59 & 124.

ing the rites of this God [22]; and both Ovid [23] and Claudian [24] repreſent the loud muſick reſulting from them in honour of him: The reſounding Cymbals were alſo uſed upon this occaſion [25] with the pipe [26] and the flute [27]: Thus Strabo mentions theſe different inſtruments [28], applied to the Bacchick rites; and the God is ſarcaſtically repreſented in Lucian as dancing to the timbrels, pipes, and cymbals [29]: But the beſt deſcription of the violent concert, ariſing from theſe diſcordant ſounds, occurs in the following lines of Catullus:

Plangebant aliæ proceris tympana palmis,
Aut tereti tenues tinnitus ære ciebant;
Multi rauciſonis efflabant cornua bombis,
Barbaraque horribili ſtridebat tibia cantu.

(Carm. 63. v. 264.)

[22] V. 65 & 204.

[23] Met. l. 3. v. 537. & l. 4. v. 30 & 393. De Art. Aman. l. 1. v. 538.

[24] Taurinaque pulſu
Baccharum Bromios invitant tympana remos.
(Car. 24. v. 365.)

[25] Thus we find in the Anthologia Κύμβαλά τ' ὀξίφθογγα (l. 6. c. 5. ep. 1. v. 5. See alſo l. 4. c. 3. ep. 3. v. 1.) And in Ovid,

Sonuerunt cymbala toto
Litore. (De Art. Aman. l. 1. v. 538.)

[26] V. 128 & 379. Thus alſo in the Anthologia,

Βαρυφθόγγων τ' ἀλαλητὸν
Αὐλῶν. (l. 6. c. 5. ep. 1. v. 6.)

And in Ovid,

Et adunco tibia cornu. (Met. l. 3. v. 533.)

[27] V. 160.

[28] Τῷ δ' ἀυλῷ καὶ κλίνῃ κρόταλά τε καὶ κυμβάλων καὶ τυμπάνων, (l. 10. p. 721. Ed. Janſon.)

[29] Ὑπὸ τυμπάνοις καὶ αὐλοῖς καὶ κυμβάλοις χορεύων, (Deor. Dial. 18. vol. 1. p. 247. ed. Hemſter.) Theſe inſtruments are again mentioned by him in his Bacchus (vol. 3. p. 78.)

Theſe

Theſe inſtruments may be ſeen in the different Engravings of Bacchus and his Followers, inſerted in Montfaucon[30]. If we may credit the teſtimony of Livy, there was a political uſe derived from the vocal ejaculation, and inſtrumental clangor ſo peculiar to theſe Pagan Rites: For he aſſerts, on the diſcovery of the enormities in the Roman Bacchanalia, that they were deſigned to drown the cries of the Initiated in the barbarous moments of their inhuman proſtitution[31]. The laſt eſſential ingredient in theſe ſolemnities is the Dance: Thus Bacchus informs us in the Play, "that all the Barbarians celebrate the orgies in this manner[32]:" The Chorus too propheſies, "that every country will ſoon perform this hallowed ceremony[33]:" They alſo extol this, as their favourite amuſement[34], and paint their divine Leader in ſtrains of enthuſiaſm conducting his dancing Mænades into Lydia[35]: Thus Bacchus is repreſented in Lucian, as leaping and dancing[36]; and he relates in another paſſage, "that the Satyrs, the Attendants of Dionuſus, invented the three different kinds of dances, which were denominated from them[37]." This frantick act of Bacchick devotion was ſo indiſpenſable an obligation, that it involved indiſcrimi-

[30] Antiq. Expl. tom. 1. ſecon. part. l. 1. c. 11 to c. 23. & pl. 142. fig. 2. pl. 49. fig. 2. pl. 143. fig. 2. pl. 149. fig. 2. pl. 155. fig. 1. And in Tom. 2. part 1. pl. 185, 186. And in Supplement, tom. 1. l. 4. pl. 56.

[31] Occulebat vim, quod præ ululatibus tympanorumque & cymbalorum ſtrepitu nulla vox queritantium inter ſtupra & cædes exaudiri poterat. (Dec. 4. l. 39. c. 8.) Eos deducere in locum, qui circumſonat ululatibus, cantuque ſymphoniæ, & cymbalorum & tympanorum pulſu, ne vox queritantis, quum per vim ſtuprum inferatur, exaudiri poſſit. (Id. 2. 10.)

[32] V. 482. [33] V. 114. [34] V. 378. [35] V. 567.

[36] Ὀρχούμενος ἅμα καὶ χορεύων, (Deor. Dial. 18. vol. 1. p 248. ed. Hemſter.)

[37] Οἱ Διονύσου θεράποντες οἱ Σάτυροι ταύτως ἐφευρόντες ἀφ᾽ αὐτῶν ἑκάστην ὠνόμασαν, (De Saltat. vol. 2. p. 280.)

nately all ages and conditions of Votaries [38]: The royal Cadmus unites in this ſacred duty with the venerable Seer Tireſias [39]: Though this fantaſtick exhibition may ſtrike the Modern Reader as ludicrous, he ſhould be cautious of attaching ideas of comick levity to the performance of this religious exerciſe: For the dance has been often employed in the moſt ſolemn ceremonies of Devotion: We may remember, that the Iſraelites danced before their golden Calf [40]; and that the Daughters of Shiloh, at their anniverſary, "came out to dance in dances [41]:" Thus the Derviſes, an Order of Monks in the Mahometan Religion, dance together in their Moſques; and Sandys [42] declares to have often ſeen them ſo engaged: Tournefort was a witneſs of the ſame ceremony; and has not only given a deſcription of it, but has illuſtrated with an engraving this curious dance of the Derviſes [43]: We muſt however acknowledge, that the Bacchick Dance was accompanied with the moſt prepoſterous motions and extravagant efforts of the human body, whoſe diſtorted attitudes may be ſeen in the Figures of Bacchanalians engraved in Montfaucon [44]: The Chorus of the Play compare themſelves to the bounding filly [45] and to the ſportive hind [46]: And Cadmus demands of Tireſias, "where they ſhall toſs their hoary head [47]?" All theſe romantick

[38] V. 207. [39] V. 184, 195. 324. [40] Exod. c. 32. v. 19.

[41] Judges, c. 21. v. 21 & 23. See alſo the note of the learned Spanheim on (v. 267.) of the Hymn to Diana by Callimachus, who enjoins the celebration of the annual dance, as a ſacred precept, Μηδὲ χορὸν φεύγειν ἰηιαύσιον (v. 266.)

[42] Travels, p. 55.

[43] Voyage into the Levant. vol. 2. lett. 8. p. 342. ed. 1741. London.

[44] Tom. 1. part. 2. pl. 165. [45] V. 166. [46] V. 16. [47] V. 185.

expreſſions

expreſſions ſhould be fairly eſtimated by the cuſtoms of ancient ſuperſtition, and not by the ſtandard of modern ridicule.

The next article of this Eſſay leads to the contemplation of the Votaries of the Deity: Theſe were a Band of frantick Revellers, denominated by a word, conſecrated to that purpoſe, the Thiaſus [47], or union of Perſons devoted to Bacchus: Among theſe the Satyrs are here repreſented, Attendants on the God [48]: They alſo conſtitute the Chorus in the Cyclops of our Poet, where they call themſelves his Miniſters [49]: Thus Diodorus Siculus informs us, "that Dionuſus, according to report, carried Satyrs along with him, who afforded him much pleaſure and amuſement in their dances and ſports: And as the Muſes inſtructed and delighted him with liberal knowledge, ſo the Satyrs by their antick tricks contributed to the happineſs and joy of his life [50]:" Thus Lucian [51], Strabo [52], Apollodorus [53], and Macrobius [54], has annexed them to the train of this Deity; and Catullus elegantly paints them as his companions:

[47] V. 56 & 115. [48] V. 133. [49] V. 77.

[50] Σατύρους δὲ φασὶν αὐτὸν παραλαμβάνεσθαι, καὶ τούτους ἐν ταῖς ὀρχήσεσι καὶ ταῖς τραγῳδίαις τέρψιν καὶ πολλὴν ἡδονὴν παρέχεσθαι τῷ θεῷ· καθόλου δὲ τὰς μὲν Μούσας τοῖς ἐκ τῆς παιδείας ἀγαθοῖς ὠφελούσας τε καὶ τερπούσας, τοὺς δὲ Σατύρους ταῖς πρὸς γέλωτα συνεργούσαις ἐπιδιδύσεσι χρωμένους παρασκευάζειν τῷ Διονύσῳ τὸν εὐδαίμονα καὶ κεχαρισμένον βίον. (L. 4. c. 5. vol. 1. p. 251.) Thus Horace joins Bacchus and the Muſes together,

Liberum & Muſas. (L. 1. Od. 32. v. 9.)

And there is an engraving in Montfaucon, where Bacchus with the thyrſus in his hand, and a Muſe with a lyre ſtand together. (Antiq. Expliq. tom. 2. Part. pl. 87.)

[51] Deor. Concil. vol. 3. p. 529. ed. Hemſter. See alſo the Bacchus of this author, vol. 3. p. 78. & De Saltat. vol. 2. p. 280.

[52] L. 10. p. 717 & 718. Ed. Janſon.

[53] L. 5. p. 141. Ed 1699. [54] Saturn. l. 1. c. 18.

At parte ex aliâ florens volitabat Iacchus
Cum thiaſo Satyrorum & Niſigenis Silenis;
Qui tum alacres paſſim lymphatâ mente furebant,
Evoe bacchantes evoe, capita inflectentes.
(Carm. 63. v. 255.)

Other Poets alſo, as Ovid[55] and Horace[56], allude to theſe conſtant aſſociates of this jovial God: But his moſt numerous Votaries were the women: The Aſiatick Chorus here conſiſts of female Bacchanalians[57], and the Thebans are divided into three diſtinct bands under the royal Siſters, Agave, Ino, and Autonoe[58]. The ſon of Jupiter and Semele, ſays Diodorus Siculus, carried Women in his army, as the ancient Bacchus did the Amazons[59];" and in another paſſage[60] he informs us, "that the Græcian Virgins and Matrons celebrate Dionuſus in imitation of thoſe Mænades formerly attached to him: He afterwards adds, "that in his army there was a great number of Women; and that the Muſes, according to report, travelled with him, who were virgins, excellently accompliſhed, and delighted the ſoul of the God with their melodious ſongs, dances, and other libe-

[55] De Art. Aman. l. 1. v. 542. Faſt. l. 3. v. 737. Triſt. l. 5. el. 3. v. 38. Met. l. 11. v. 89.
[56] V. 56.
[57] V. 679, 680, 681. See alſo Theocritus Idyll. (v. 1 & 2.)
[58] Στρατιώτιδας δὲ ἐπιλέξασθαι γυναῖκας, καθάπερ καὶ ὁ παλαιὸς τὰς Ἀμαζόνας. (l. 3. c. 73. vol. 1. p. 243.)
[59] Ὑμνεῖν τῶ Διονύσω μιμουμένας τὰς ἱερωμένας τὸ παλαιὸν παρεδρεύειν τῷ Διῒ Μαινάδας. (L. 4. c. 3. vol. 1. p. 249.)
[60] L. 2. od. 19. v. 4.

ral

ral diverſions[61]:" The ſame Hiſtorian aſſerts, "that the "object of this army of Men and Women was to puniſh the impious and unjuſt[62]:" But the real motives of this promiſcuous aſſemblage of the different ſexes were developed on the abolition of the Roman Bacchanalia, when the Conſul informed the Senate, "that the number of Women was the ſource of all thoſe miſchiefs which flowed from this inſtitution[63]:" The Cuſtoms of theſe Bacchanalians were equally extravagant with their romantick character: They abandoned their diſtaff[64], deſerted their houſes[65], and fled to the mountains with naked feet[66]: Here they dangled kids and the cubs of wolves[67]; and, to the injury of their babes, afforded them the milk of their breaſts[68]: It appears alſo, from an expreſſion in the Play, that they feaſted on raw fleſh[69], particularly on that of the Goat[70]: Thus Lucian expreſsly declares, "that whole herds were ſeized by theſe Women, and cattle, ſtill alive, were torn aſunder,

[61] Κατὰ δὲ τὰς τριετίδας γυναικῶν ὅλῃθες περιάγεσθαι φασί δὲ καὶ τὰς Μώσας αὐτῷ συναποδημεῖν, παρθένους ὅσας καὶ περπαιδευμένας διαφερόντως· ταύτας δὲ διὰ τε τῆς μελῳδίας καὶ τῶν ὀρχηστίων ἔτι δὲ τῶν ἄλλων τῶν ἐν παιδείᾳ καλῶν ψυχαγωγεῖν τὸν θεόν. (L. 4. c. 4. p. 250.)

[62] Περιάγεσθαι δ' αὐτὸν καὶ στρατόπεδον οὐ μόνον ἀνδρῶν ἀλλὰ καὶ γυναικῶν, ἃ τὰς ἀδίκους καὶ ἀσεβεῖς τῶν ἀνθρώπων κολάζειν. (L. 4. c. 2. p. 248.)

[63] Primum igitur mulierum magna pars eſt, & is fons mali hujuſce fuit. (Dec. 4. l. 39. c. 15.)

[64] V. 118. Thus Nonnus, Διίσσυλο παρθενεώνος
Κίρκιδα καλλείψασα καὶ ἰσοτέλειαν Ἀθήνην.
(L. 44. p. 764. Ed. 1569.)

[65] V. 32. 36. 217. Thus Apollodorus aſſerts, "that Dionuſus compelled the Theban woman, deſerting their own houſes, to revel on Mount Cithæron." Καὶ τὰς γυναῖκας ἠνάγκασε καταλιπούσας τὰς οἰκίας βακχεύειν ἐν τῷ Κιθαιρῶνι. (L. 3. p. 142. ed. 1699.)

[66] V. 33. 116. 664. See alſo the Note of Muſgrave on (v. 665.) in his edition.

[67] V. 698. [68] V. 699. [69] V. 139. [70] V. 139.

for

for they were devourers of raw flesh [71]: Thus also Clemens Alexandrinus asserts, "that the Bacchanalians celebrate the orgies of the frantick Dionusus, and display their sacred frenzy by devouring raw flesh, and performing the rites of slaughter [72]: "One part of the mysteries, says the learned Author of the Analysis of Ancient Mythology, consisted in a ceremony stiled ὠμοφαγία; at which time they ate the flesh quite crude with the blood: In Crete, at the Dionusiaca, they used to tear the flesh with their teeth from the animal when alive: This they did in commemoration of Dionusus [73]:" He afterwards observes from the Scholiast of Apollonius Rhodius [74], "that the Mænades and Bacchæ used to devour the raw limbs of animals, which they had cut or torn asunder [75]." But there are heavier charges against them of a still more inhuman savageness; for Apollodorus asserts, "that Bacchus, in order to punish the Inhabitants of Argos for the neglect of his adoration, drove the women into a state of frenzy, who having Infants at their breasts fed upon their flesh on the mountains [76]." This frenzy indeed was

[71] Τὰς δ' ἐν ποίμναις διαπράσθαι ἤδη ὑπὸ τῶν γυναικῶν, καὶ διεσπᾶσθαι ἔτι ζῶντα τὰ θρέμματα· ὠμοφάγους γὰρ τινας αὐτὰς εἶναι. (Bacchus, vol. 3. p. 77. Ed. Hemster.)

[72] Διόνυσον μαινόλην ὀργιάζουσι Βάκχαι ὠμοφαγίαν τὴν ἱερομανίαν ἄγουσαι, καὶ τελίσκουσι τὰς κρεανομίας τῶν φόνων. (Cited in the note of Musgrave on (V. 138.)

[73] Vol. 2. p. 12.

[74] Here the Thyades are called ὠμοβόροις. (l. 1. v. 636.) and the Scholiast alludes to the Bacchæ of Euripides in support of the expression: Τὸ δὲ ὠμοβόροις, ὅτι πολλάκις τῇ μανίᾳ καταισχυθεῖσαι καὶ ὠμοσπάρακτα ἐσθίουσιν, ὡς καὶ Εὐριπίδης ἐν Βάκχαις φησίν.

[75] Bryant. (Id. p. 13.)

[76] Ἦκεν εἰς Ἄργος κἀκεῖ πάλιν ὑ τιμώνιων αὐτὸν ἐξέμηνε τὰς γυναῖκας· αἱ δὲ ἐν τοῖς ὄρεσι τὰς ἐπιμαστιδίους ἔχουσαι παῖδας τὰς σάρκας αὐτῶν ἐσιτοῦντο. (L. 3. p. 142. Ed. 1699.)

the

the favourite inſtrument of the divine vengeance of the God, who declares in the Prologus, "that he had excited the whole female race of Thebans to madneſs to revenge the atrocious calumny offered to the ſacred character of his Mother Semele by her royal ſiſters; for they had proclaimed her connexion with Jupiter to be an artificial tale, calculated to conceal the natural conſequences, reſulting from the embrace of a mortal Lover [77]: I ſhall not attempt to anticipate the picture of the mercileſs rage of theſe inflamed Bacchanalians, as diſplayed againſt the devoted Pentheus, and painted by Euripides in the moſt glowing colours of ſublime enthuſiaſm: But I ſhall here obſerve, that this cuſtomary and exceſſive madneſs of the Female Votary of Dionuſus became almoſt a proverbial expreſſion among the Ancients to convey the idea of the wildeſt ſallies of the heated imagination: Hence the Roman Epick Poet borrows his compariſon for his frantick Queen of Carthage:

Sævit inops animi, totamque incenſa per urbem
Bacchatur; qualis commotis excita ſacris
Thyas, ubi audito ſtimulant trieterica Baccho
Orgia, nocturnuſque vocat clamore Cithæron.

(Æn. 4. v. 303.)

And the Lyrick Genius of Horace derives a beautiful metaphor from theſe Bacchick rites, in order to expreſs the raging fervour of the Torrid Zone,

Quâ parte debacchentur ignes.

(L. 3. Od. 3. v. 55.)

[77] From v. 26 to v. 43.

Such

Such indeed was the ungoverned violence and irreſiſtible impetuoſity of this frantick Female, that an Author of an Epigram in the Anthologia on a fine ſtatue of her ventures to exclaim, "that ſhe ſhould be confined, leſt, though of ſtone, ſhe ſhould eſcape from the temple, by bounding over the threſhold:"

Ἴσκεε τὴν Βάκχην, μὴ λαϊνέη περ ἐοῦσα,
Οὐδὸν ὑπερθεμένη νηὸν ὑπεκπροφύγῃ [78].

(L. 4. c. 3. ep. 2.)

There is no neceſſity however to recur to any poetical cauſe for this ſuperior degree of religious enthuſiaſm in the Female Sex: The Hiſtory of ſuperſtition would prove, that it was founded on the conſtitution of Human Nature: I had once a fortunate opportunity of obſerving the remarkable contraſt of this difference: As the Prieſt was preparing at Naples to exhibit the pretended miracle of the liquefaction of the blood of St. Januarius, I followed the multitude into the Chapel: When the attempt to accompliſh it proved ineffectual for ſome time, the Spectators, inflamed with diſappointment, began to be violent: As I was encloſed in the center of them, I was enabled to contemplate the different traits of their reſpective countenances: The features of the Women were far more convulſed, their voices infinitely more clamorous, and their ſhrieks more penetrating, than thoſe of the other ſex: It was from them, that

[78] See alſo l. 4. c. 3. ep. 4. where the expreſſion occurs,
Ἀνθρώσκει δ' ὡς βρομιαζόμενα (v. 2.)

the unfortunate ſtranger, to whom the accidental miſcarriage of this liquefaction might have been imputed [79], would have had reaſon to tremble, leſt he ſhould experience the melancholy cataſtrophe of Orpheus, or of Pentheus. Here appeared to me the philoſophical cauſe, why the Furies of the Ancients were perſonified as Females: The ſtatue of Terror at Corinth, according to Pauſanias [80], was thus repreſented, and conveyed an uncommon degree of horror.

The laſt object of contemplation in this Eſſay is the Dreſs, which includes that of Bacchus and his Votaries. The head was encircled with a ſpecies of mitre: "The reaſon of this ornament, according to Diodorus Siculus, was to prevent the pain of the head, ariſing from the exceſs of wine; and the God hence acquired the appellation of Mitrephorus: This too, according to report, gave the firſt ſuggeſtion of the diadem of Kings [81]:" Thus Bacchus, in the Hymn of

[79] This ſuppoſition is by no means improbable, as appears from the following anecdote contained in the Travels into Italy of Monſieur de la Lande: Les femmes, dont la chapelle étoit remplie, invoquoient le ſaint à grands cris, en ſe frappant la poitrine & s'arrachant les cheveux, pour en obtenir promptement le miracle. Quand il ſe paſſe un peu trop de temps, on eſt fort porté a l'imputer à la preſence de quelque heretique: Ainſi le 24 Nov. 1730, le miracle ayant un peu tardé, on penſa que le Conſul d' Angleterre, qui étoit preſent, en étoit cauſe; on lui propoſa honnetement d'aller voir les beautés qui ſont dans le reſte de la Cathedrale, & il n'eut pas été ſur pour lui de vouloir ſ'en défendre; on a pretendu que le miracle ſe fit auſſi-tot qu'il fut éloigné. (Voyage en Italie, tom. 6. c. 12. p. 281.)

[80] Καὶ δεῖμα ἐπισάθη· τοῦτο μὲν δὴ κ᾽ ἐς ἡμᾶς ἔτι λείπεται γυναικὸς ἐς τὸ φοβερώτερον εἰκὼν ποιουμένη. (l. 2. c. 3. p. 118. Ed. Kuhn.)

[81] Πρὸς δὲ τὰς ἐκ τῦ πλεονάζοντος οἴνυ κεφαλαλγίας τοῖς πίνεσι γινομένας διαδιδόσθαι λέγυσιν αὐτὸν μίτρα τὴν κεφαλήν· ἀφ᾽ ἧς αἰτίας κ᾽ μιτρηφόρον ὀνομάζισθαι· ἀπὸ δὲ ταύτης τῆς μίτρας ὕστερον παρὰ τοῖς βασιλεῦσι καλαδιχθῆναι τὸ διάδημα φασί. (L. 4. c. 4. vol. 1. p. 250.) Hence Pliny aſſerts of Bacchus, Idem diadema, regium inſigne & triumphum invenit (Nat. Hiſt. l. 7. c. 56.)

Orpheus,

Orpheus, is called Mitrephorus[82], and he is addreſſed by Sophocles as the God with the golden mitre[83]; the ſame epithet occurs in the Epigram of the Anthologia[84]: This effeminate appendage is alſo annexed to the head of this Divinity by Lucian[85], Seneca[86], and Valerius Flaccus[87]: The Author of the Polymetis aſſerts, "that he does not remember to have ever obſerved it in any ſtatue or relievo[88]; But this mitre is very viſible in a beautiful head of Bacchus, inſerted in Montfaucon[89], who calls it a diadem: It is alſo obviouſly diſtinguiſhable in two other heads of Bacchanalian Figures in the ſame work[89]: Thus Pentheus, when traveſtied into a Female Votary, is adorned with this Aſiatick ornament[90]. The next appendage was the chaplet of conſecrated ivy: This favourite plant immediately ſurrounded with its verdant foliage the infant temples of the God in the moment of his birth, according to the teſtimony of Euripides in his Phœniſſæ[91]: And Philoſtratus obſerves in his Images,

[82] Μίτρηφόρε, (v. 4.) Poetæ Græci. Ed. H. Stephens, p. 117.

[83] Τὸν χρυσομίτραν τε κικλήσκω. (Oed. Tyran. v. 219.)

[84] Χρυσιομίτρην. (L. 1. c. 38. ep. 10. v. 23.)

[85] Μίτρᾳ μὲν ἀναδιδυμένος τὴν κόμην. οὗτός γε ὁ Θηλυμίτρης. (Deor. Dial. 18. vol. 1. p. 247. Ed. Hemſter.) See alſo the Bacchus of the ſame author, where theſe expreſſions again occur (vol. 3. p. 75 & 76.) He is alſo in another paſſage deſcribed as having the mitre. (Deor. Concil. vol. 3. p. 59.)

[86] Ac mitrâ cohibens caput. (Hippol. A. 2. v. 756.)
Te caput Tyriâ cohibere mitrâ. (Oed. A. 2. v. 413.)

[87] Niveâ tumeant ut cornua mitrâ (l. 2. v. 272. Dial. 9. p. 130.)

[88] On remarque ou deſſus des cornes un diademe (Antiq. Expliq. tom. 1. l. 4. pl. 60. fig. 1.) where the ſame ornament appears on a head of Bacchus from a medal.

[89] Id. pl. 162. fig. 1 & 2.

[90] V. 831 & 927.

[91] Κισσὸς ὃν περιστέφῃς
Ἑλικὶς εὐθὺς ἔτι βρέφος
Χλοηφόροισιν ἔρνεσι
Καλλικτίοισιν ὀλβίσας ἰνώτισι. (v. 657.)

"that

" that the ivy-berries, interwoven into chaplets, are declaratory of Dionuſus [92]: Hence we find correſponding epithets in the Cyclops [93] of our Poet, in Homer's Hymn [94] to Bacchus, in the Orphick Hymns [95], and in the Anthologia [96]; all alluding to the ivy-crown of this voluptuous Deity: He is alſo thus deſcribed by Dionuſus [97] and Claudian [98], and is conſtantly repreſented in this manner in the ancient ſtatues, as appears from various engravings in Montfaucon [99]: Hence it became an obligation indiſpenſable in his Votaries to aſſume this diſtinguiſhing emblem of their tutelary God; and the Chorus invokes Thebes in the fervour of their devotion to be crowned with it [100]: The royal Cadmus and the aged Tireſias alſo exult in this characteriſtical mark of their divine attachment [1]: And the Female Inhabitants of the Britiſh Iſles are repreſented by Dionyſius Periegetes, as crowned with the cluſters of it [2]: But the Ivy was not the only tree which entered into this conſecrated garland; for,

[92] Καὶ γὰρ οἱ κόρυμβοι στέφανος ὄντες Διονύσου γνώρισμα. (C. 13. ed. Olear. p. 786.)

[93] Φιλοκισσοφόρον. (V. 616.)

[94] Κισσοκόμην Διόνυσον. (Ed. Clarke, vol. 2. p. 756.) & Κισσῷ καὶ δάφνῃ πεπυκασμένος. (Id. v. 9.)

[95] Κισσόβρυον, (v. 4. Poet. Græc. Ed. H. Stephens, p. 109.) Κισσοκαρὴς, (v. 12. Id. p. 117.)

[96] Κισσοστέφανον. (L. 1. c. 38. ep. 10. v. 11.) & Κισσοκόμα (l. 6. c. 5. ep. 1. v. 1.)

[97] Κισσῷ δ' ἱμερόεντι καλὰς ἔστεψεν ἰθείρας. (Perieg. v. 947.)

[98] Leniſque ſimul procedit Iacchus
Crinali florens hederâ (De Rap. Proſerp. l. 1. v. 17.)

[99] Antiq. Expliq. tom. 1. part. 2. pl. 142. to pl. 159.)

[100] V. 106. See alſo (v. 85.)

[1] V. 177. 205. 323. 342. See alſo Nonnus (Dionyſ. l. 44. p. 764. Ed. 1569.)

[2] Στεψάμεναι κισσοῖο μελαμφύλλοιο κορύμβοις. (v. 573.)

besides the vine[3], it appears from the play, that the oak, the pine, and the smilax, were also interwoven[4]: The head of Bacchus had also another ornament of a still more poetical nature; for he was crowned by the Destinies at his birth with chaplets of serpents[5]: Hence his Female Revellers the Mænades adopted this terrifying appendage for their locks, according to our Poet[6]; and they are thus represented by Clemens Alexandrinus, "as crowned with serpents[7]:" Hence the propriety of that address in the Ode of Horace to Bacchus:

Nodo coerces viperino
Bistonidum sine fraude crines.
(L. 2. Od. 19. v. 20.)

And thus Philostratus in his Images among the Bacchick emblems on Mount Cithæron paints "the serpents erect[7]:" We also learn from Plutarch, "that when Olympias, Mother of Alexander, devoted herself to the imitation of these enthusiastick rites, she procured tame serpents to be enveloped in the thiasus, who creeping from the ivy, and their mystick recesses, and wreathing round the thyrsus and chaplets of the

[3] Thus Lucian describes him as βοτρύοις ἐστεφανωμένον. (Bacchus, vol. 3. p. 76. ed Hemster.) And the corresponding passages in the Roman poets may be seen in the Polymetis of Spence. (Dial. 9. p. 130. N. 90.)

[4] V. 108, 109, 110. 702. See also Philostratus, Ἃς οὔτε κιττὸς ἔρεψεν, οὔτε σμίλακος ἢ ἀμπέλου κλῆμα (Icon. c. 18. Ed. Olear. p. 791.)

[5] V. 101. Thus Nonnus, Μιτρωθεῖσαν ὑπὸ σπειραῖσι δρακόντων
Βάκχου πλεκτὸν ἄγαλμα (Dionysiaca, l. 7. p. 142. Ed. 1569.)

[6] V. 104 & 767. 2. Ἀνεστεμμένοι τοῖς ὄφεσιν. See the passage cited in the Note of Musgrave on (V. 138.)

[7] Ὄφεις ὀρθοὶ. (L. 1. c. 18. p. 790. Ed. Olear.)

Women,

Women, terrified the Men [8]." There is an engraving in Montfaucon, repreſenting a Bacchick ſolemnity, where the ſerpent appears, eſcaping from the baſket [9]: And the ſame image occurs in the Corbeille myſtique, inſerted in his Supplement [10]. The garments of the female Votaries were alſo claſped with Serpents [11]: Thus Catullus correſponds with Euripides in this poetical appendage:

Pars ſeſe tortis ſerpentibus incingebant.
(Carm. 63. v. 258.)

And Lucian deſcribes the Mænades, "as girt with Serpents [12]." The locks of the Bacchanalians, in imitation of thoſe of their divine Leader [13], floated diſhevelled on their ſhoulders [14]; and their flowing robes, according to our Poet [15] and Theocritus [16], extended to their ancles: The body was adorned with a veſtment, denominated the Nebris [17] from

[8] Ἡ δὲ Ὀλυμπιὰς μᾶλλον ἑτέρων ζηλώσασα τὰς καλοχὰς καὶ τὰς ἐνθουσιασμὰς ἐξάγουσα βαρβαρικώτερον ὄφεις μεγάλους χειροήθεις ἐφείλκιλο τοῖς θιάσοις, οἳ πολλάκις ἐκ τῆ κιτλῆ καὶ τῶν μυστικῶν λίκνων παρανδυόμενοι καὶ περιελιτλόμενοι τοῖς θύρσοις τῶν γυναικῶν καὶ τοῖς στεφάνοις ἐξέπλητλον τὰς ἄνδρας. (Alexan. tom. 4. p. 7. ed. Bryan.) See alſo Bryant's Analyſis of Antient Mythology (vol. 1. p. 475.)

[9] Antiq. Expl. tom. 2. part. 1. pl. 86. [10] Tom. 1. l. 4. pl. 62. fig. 1.

[11] V. 697. [12] Δράκοντας ὑπεζωσμένας. (Bacchus, vol. 3. p. 78.)

[13] (See p. 274)

[14] V. 694 & 829. Thus Ovid,

Ecce Mimallonides ſparſis in terga capillis.

And Nonnus calls a Bacchanalian,

Κύρη λυσιέθειρα. (L. 44. p. 764. Ed. Falken. 1569.)

[15] V. 831 & 934. [16] Αἱ δ' ἰδίωνον
Πέπλως ἐκ ζωστῆρος ἐπ' ἰγνύ' ἀνειρύσασαι. (Idyll. 26. v. 17.)

[17] It is defined by the Scholiaſt of the Phœniſſæ the ſpotted ſkin of the ſtag worn by the Bacchanalians, Νεβρὶς δὲ ἐστὶ δέρμα ἐλάφου κατάστικτον, ὃ φορεῦσιν οἱ Βακχευταί. (On v. 798.) And by Euſtathius in his comment on Dionyſius Periegetes, Δέρμα νέβρου, ἤτοι νεογνῆ ἐλάφου, πολύστικτον, ὃ Διόνυσος ἐνδύεται τοῖς ὤμοις. (On v. 946.)

the ſkin of the Fawn employed on this occaſion: The God is thus dreſſed by Euripides[18], Dionyſius Periegetes[19], and Statius[20]; and his figure, ſo accoutered, may be ſeen in Montfaucon[21] and Spence[22]: The Aſiatick Chorus exhorts the Theban Votaries to aſſume this diſtinguiſhing garb[23]; and they are afterwards repreſented inveſting themſelves with this ornament[24]: Thus Antigone aſſerts in the Phœniſſæ[25], "that ſhe danced on the mountains with the conſecrated band, cloathed in the Theban Nebris, in honour of Semele: The female Attendants of Dionuſus are likewiſe deſcribed by Lucian, "as crowned with ivy, and dreſſed in the Nebris[26]:" And the Bacchanalian Votary in the Anthologia is apparelled in the ſame manner: The prophet Tireſias and the royal Cadmus are alſo arrayed in this ſpotted ſkin of the Fawn[27]: And the Nation of the Camaritæ are deſcribed by Dionyſius with this emblem of Bacchick attachment[28]. The next appendage, which I ſhall mention, is the thyrſus: This is called in the Play the Bacchick branch[29], and is ſo defined by the Scholiaſt on the Phœniſſæ[30]: It was carried in the

[18] V. 24 & 137. See alſo Phurnutus (De Nat. Deor. c. 30.) Hence the epithets of Νεβρώδεα Νεβριδοστόλε are applied to him in the epigram of the Anthologia. (l. 1. c. 38. ep. 11. v. 14.) And Νεβριδοστόλε in the Orphick Hymn. (V. 10. Poet. Græci. Ed. H. Steph. p. 117.)

[19] Αὐτὰρ ὁ μὲν νεβρῖδα κατωμαδίην ἐτάνυσσε. (V. 946.)

[20] Hic flavam maculoſo nebrida tergo. (Sylv. l. 1. poem. 2. v. 226.)

[21] Antiq. Expl. tom. 1. part 2. pl. 143. fig. 3. pl. 144. fig. 6. pl. 145. fig. 1. pl. 146. fig. 1. See alſo Supplement, tom. 1. l. 4. pl. 56, 57, 58.)

[22] Polymetis, pl. 20. fig. 1. [23] V. 111. [24] V. 695.

[25] (V. 1743.) See alſo (V. 798.) of that play.

[26] Κιττῷ ἐστεμμέναι, νεβρίδας ἐνημμέναι. (Bacchus, vol. 3. p. 75. Ed. Hemſter.) [27] V. 176 & 249.

[28] Ζώματα καὶ νεβρῖδας ἐπὶ στήθεσσι βαλόντες. (V. 703.)

[29] V. 308. [30] Θύρσος δὲ ὁ ἁπαλὸς κλάδος (On v. 798.) Thus alſo Heſychius Βακτηρία βακχικὴ ἢ κλάδος (vox θύρσος.)

hand

hand[31], and encircled with the leaves of ivy[32]: But it concealed under this tender foliage an inſtrument of a formidable nature; for it had a ſharp point[33], and was employed as a conſecrated ſpear: Thus Diodorus Siculus relates, "that Dionuſus, collecting an army of Women, and arming them with the thyrſus, marched over the whole inhabitable world[34]:" He afterwards adds, "that he killed his Enemies ſometimes in an extraordinary manner by a military ſtratagem: For having furniſhed his Bacchæ with ſpears, inſtead of the thyrſus, covered at the point of the iron[35] with ivy, they darted them unexpectedly by a ſudden attack againſt thoſe Kings, who through ignorance deſpiſed them, as women, and on that account were unprepared[36]." The

[31] V. 254. 495. 732. & 833. Thus Nonnus,

Καὶ παλάμῃ δότε θύρσον. (Dionyſiaca, l. 1. v. 15.)

[32] V. 254. 363 & 1053, Hence Nonnus calls it κισσώδεϊ θύρσῳ. (Dionyſiaca, l. 1. v. 20.) & Θύρσον ἄειρε πολύπλοκον οἴνοπι κισσῷ. (l. 7. p. 142.)

[33] Thus Polyænus aſſerts, Ὁ θύρσος εἶχεν αἰχμὴν. (Stratag. l. 1. c. 1.) See alſo the authorities contained in the Note of Muſgrave on (v. 704) of his edition.

[34] Στρατόπεδον ἐκ τῶν γυναικῶν συναγόντα καὶ θύρσοις καθοπλίσαντα στρατείαν ἐπὶ πᾶσαν ποιήσασθαι τὴν οἰκουμένην (l. 3. c. 64. vol. 1. p. 233.)

[35] Theſe Women are deſcribed in the Bacchus of Lucian, "as having ſmall ſpears without iron, and made of ivy," Δόρατά τινα μικρὰ ἔχουσαι, ἀσίδηρα, κιττοποίητα καὶ ταῦτα. (vol. 3. p. 75. Ed. Hemſter.) But Dr. Muſgrave obſerves in his Note on (v. 704.) "that this variation of Lucian is more in appearance than in reality; for the Indian Spies, who did not ſee the iron, concealed in the leaves, reported it to the King, as they imagined it, and not as was really the caſe. He might have added to this reaſoning, that Lucian, in two other paſſages, deſcribes the Attendants of Dionuſus with iron at the extremity of the thyrſus; Κἀκ τῶν θύρσων ἄκρων ἀπογυμνοῦσαι τὸν σίδηρον. (Id. p. 78.) Ἀντὶ τοῦ κιττοῦ σίδηρον εὑρόντες. (Id. p. 79.)

[36] Ἐνίοτε δὲ καὶ διὰ τῆς στρατηγικῆς ἐπινοίας παραδόξως ἀναιρεῖν τοὺς ἐναντιοπραγοῦντας· ἀναδιδόναι γὰρ ταῖς Βάκχαις ἀντὶ τῶν θύρσων λόγχας τῷ κιττῷ κεκαλυμμένας τὴν ἀκμὴν τοῦ σιδήρου· καὶ τῶν βασιλέων διὰ τὴν ἄγνοιαν καταφρονούντων, ὡς ἂν γυναικῶν, καὶ διὰ τοῦτο ἀπαρασκεύων ὄντων, ἀνελπίστως ἐπιτιθέμενον κατακοντίζειν. (l. 3. c. 65. vol. 1. p. 234.)

ſame Hiſtorian records in another paſſage, "that Dionuſus led a multitude of Women in his military expeditions, armed with ſpears, enveloped with the thyrſus [37]." This weapon was often brandiſhed with violence by the God; and in this poetick attitude he is repreſented by our Poet [38], Dionyſius [39], Ovid [40], and Seneca [41]: It is alſo darted by the Bacchanalians in the Play againſt the devoted Pentheus [42]: This ſymbol of the Deity, and his Votaries, is conſtantly to be found in the ancient deſcriptions [43] and ſtatues ſtill extant, as may be ſeen in Montfaucon [44] and Spence [45].

The next inſtrument of Bacchick apparel was the Νάρθηξ, Ferula, or Cane: This was a plant of a light nature, reſembling a reed, as defined by Pliny [46], and Heſychius [47]: According to Diodorus Siculus, "they attribute it to Dionuſus

[37] Κατὰ δὲ τὰς τραπεζίας γυναικῶν πλῆθος περιάγεσθαι καθωπλισμένων λόγχαις τεθυρσωμέναις. (l. 4. c. 4. vol. 1. p. 249.)

[38] V. 308 & 554. Hence in the Orphick Hymns we find the epithets of θυρσολινάκλα, θυρσομανῆ, θυρσοφόρειο, and θυρσαχθὴς, applied to him. (Poet. Græci. Ed. H. Stephens, p. 115, 116, & 117.) And in the Anthologia he is likewiſe called θυρσοφόρον, or the Bearer of the thyrſus. (l. 6. c. 38. ep. 11. v. 9.)

[39] Ἀκροχάλιξ δ' οἴνῳ πλεκτὸς ἀνεσείσατο θύρσους. (v. 948.)

[40] Pampineis agitat velatam frondibus haſtam.
(Met. l. 3. v. 668.)

[41] Nec manu molli levem
Vibrâſſe thyrſum.
(Her. Fur. A. 2. v. 474.)

[42] V. 1097.

[43] See Philoſtratus (Icon. c. 15. p. 786. Ed. Olear.) and Calliſtratus. (Stat. c. 8. p. 900. Id.)

[44] Antiq. Expliq. tom. 1. part 2. from pl. 142. to pl. 166. tom. 2. part 2. from pl. 185 to pl. 190. Supplement, tom. 1. pl. 58 and pl. 59. fig. 5.

[45] Pl. 20. fig. 1.

[46] Nulli fruticum levitas major; ob id geſtatu facilior baculorum uſum ſenectuti præbet. (Hiſt. Nat. l. 13. c. 42.) Libero patri aſſignatur, cui et ferula. (Id. l. 4. c. 1.)

[47] Νάρθηξ εἶδος φυτῦ καλαμοειδὲς ἰλαφρὸ (vox Νάρθηξ.)

for the following reaſons: "On the original diſcovery of wine it was drunk pure and unmixed with water: Thoſe therefore, who feaſted together in convivial meetings and ſolemn ſacrifices, having indulged themſelves to an exceſs, became frantick, and beat one another with wooden clubs; ſo that ſome being grievouſly wounded, and others actually dying of their wounds, Dionuſus was much offended at theſe events; and though he did not think proper to interdict the uſe of unmixed wine, on account of the pleaſure ariſing from its potion, yet he introduced the uſe of the wand, inſtead of wooden clubs[48]." Thus Plutarch aſſerts in his Sympoſiacks, that the God delivered into the hands of the intoxicated the cane, as the lighteſt weapon, and ſofteſt inſtrument of vengeance, that when they ſuddenly ſtrike they may leaſt injure[49]." We may collect from an expreſſion of the Chorus in the Play[50], that this Bacchick Wand was wantonly employed by the Votaries to provoke Paſſengers; and Cadmus is deſcribed, as exulting in it with enthuſiaſm[51]: But the God himſelf is painted, as producing a flame of fire, correſponding to that

[48] Τὸν δὲ νάρθηκα προσάπτουσιν αὐτῷ διά τινας τοιαύτας αἰτίας· κατὰ τὴν ἐξ ἀρχῆς εὕρεσιν τοῦ οἴνου μήπω τῆς τοῦ ὕδατος κράσεως εὑρημένης, ἄκρατον πίνειν τὸν οἶνον. κατὰ δὲ τὰς φιλῶν συναναστροφὰς καὶ εὐωχίας τὰς συνοριάζουσας δαψιλῶς τὸν ἄκρατον ἐμφορησαμένους μανιώδεις γίνεσθαι, καὶ ταῖς βακτηρίαις ξυλίναις χρωμένους ταύταις ἀλλήλους τύπτειν. διὸ καὶ τίνων μὲν τραυματιζομένων τίνων δὲ καὶ τελευτώντων ἐκ τῶν καιρίων τραυμάτων, προσάψαντα τὸν Διόνυσον ταῖς τοιαύταις περιςάσεσι τὸ μὲν ἀποσῆσαι τοῦ πίνειν δαψιλῶς τὸν ἄκρατον ἀποδοκιμάσαι διὰ τὴν ἡδονὴν τοῦ ποτοῦ, καταδεῖξαι δὲ νάρθηξι χρῆσθαι καὶ μὴ ξυλίναις βακτηρίαις. (L. 4 c. 4. vol. 1. p. 250.)

[49] Ὁ θεὸς τὸν νάρθηκα τοῖς μεθύουσιν ἐνεχείρισε κωφόταλον βέλος καὶ μαλακώταλον ἀμυντήριον, ὅπως ἐπὶ τάχιςα παίουσιν, ἥκιςα βλάπτωσι. (Sympos. l. 7. c. 10. vol. 2. p. 714. Ed. Xylan.) See alſo the Note of Mulgrave on (v. 704.)

[50] Χορικὰς (v. 113.)

[51] V. 251.

of a torch, by the vibration of this inſtrument[52]. Thus Heſiod[53], Æſchylus[54], and Apollodorus[55], inform us, that Prometheus concealed the ſtolen fire from heaven in the cavity of this tube: And Pliny[56] aſſerts, "that he was the firſt who diſcovered the art of preſerving fire within it:" Hence from the quality, inherent in this cane, of exciting the flame, they appropriated it, according to Heſychius, to the familiar purpoſes of Dionuſus[57]. Monſieur Tournefort, in his voyage into the Levant, diſcovered this Plant in one of the iſlands of the Archipelago, called Skinoſa; and has given the following intereſting account of it: "The Ferula of the Ancients grows very plentiful in this iſland; it has preſerved its ancient name among the Modern Greeks, who call it Nartheca from the literal Greek Narthex: It bears a ſtalk five foot high, about three inches thick, with a knot every ten inches, branched at each knot, and covered with a hard bark of two lines thick: The hollow of this ſtalk is filled with a white marrow[58], which being well dried catches

[52] V. 145 & 146. Thus Nonnus calls it Πυρσοπόρῳ νάρθηκι. (Dionyſ. l. 7. p. 142. Ed. Falken. 1569.) But I apprehend that this is a miſtake for πυρσοφόρῳ or πυρσοτόκῳ. The former is mentioned by Falkenburgius, in his conjectures on Nonnus (p. 874.) and the latter by Stanley, on the Prometheus of Æſchylus (v. 109.)

[53] Op. & Dies (v. 52.) See alſo the comment of Proclus upon the paſſage.

[54] Prometheus (v. 109.) See the note of the learned Stanley upon the paſſage.

[55] L. 1. p. 12. 2. Ed. Æg. Spolet. 1555.

[56] L. 7. c. 57. vol. 1. p. 415. Ed. Harduin. See alſo, l. 18. c. 22, vol. 1. p. 699.

[57] Παρόσον τῷ νάρθηκι ἐχρῶντο πρὸς τὰς ἐκζωπυρήσεις τοῦ πυρὸς, ὅθεν καὶ τῷ Διονύσῳ οἰκείωσαν αὐτὸν (Vox Ναρθακιῶντες.)

[58] It is remarkable how this deſcription correſponds with that of Pliny, and yet the author takes no notice of it; Ligni autem loco fungoſam intus medullam,

catches fire exactly like a match: The fire preſerves itſelf there perfectly well, and conſumes the marrow but very gently, without damaging the bark; which occaſions this plant to be uſed in carrying fire from one place to another: In all probability Prometheus employed the marrow of the ferula inſtead of a match, and inſtructed Men to preſerve the fire in the ſtalks of this plant: The ſtalks are ſtrong enough to ſerve as a ſupport, and too light to hurt thoſe whom they ſtrike [59]." It appears from Plato, that this cane was a conſtant appendage to the Votary of this Deity; for Socrates aſſerts in his Phædon, " that, according to the proverb of the Initiated, there are many Carriers of the Narthex, but few are the real Bacchanalians [60]:" It is therefore very ex-

medullam, ut ſambuci—Fetula calidis naſcitur locis atque trans maria, geniculatis nodata ſcapis; Duo ejus genera; nartheca Græci vocant, aſſurgentem in altitudinem. (Hiſt. Nat. l. 13. c. 42.)

[59] La Ferule des Anciens croit en abondance dans cette iſle; cette plante a conſervé même ſon ancien nom parmi les Grecs d'aujourd'hui qui l'appellent Nartheca du Grec litteral Narthex: Elle porte une tige de cinque pieds de haut, épaiſſe d'environ trois pouces, noueuſe ordinairement de dix pouces en dix pouces, branchue à chaque nœud, couverte d'une écorce aſſez dure de deux lignes d'épaiſſeur; le creux de cette tige eſt rempli d'une moelle blanche, qui étant bien ſeche prend feu tout comme la mêche; ce feu ſ'y conſerve parfaitement bien, & ne conſume que peu à peu la moelle ſans endommager l'écorce; ce qui fait qu'on ſe ſert de cette plante pour porter du feu d'un lieu à un autre—Suivant les apparences Promethée ſe ſervit de moële de ferule au lieu de méche, & apprit aux hommes à conſerver le feu dans les tiges de cette plante. Ces tiges ſont aſſez fortes pour ſervir d'appui & trop legeres pour bleſſer ceux que l'on frappe. (Voyage du Levant, tom. 1. lettre 6. p. 245. Ed. Par. 1717.)

[60] Ἐισὶ γὰρ δὴ (φασὶν οἱ περὶ τὰς τελετὰς) ναρθηκοφόροι μὲν πολλοὶ, βάκχοι δὲ γε παῦροι (p. 69. vol. 1. Ed. Serran.) Theſe words are cited by Suidas, as an Hexameter verſe, by tranſpoſing πολλοὶ μὲν before ναρθηκοφόροι (Vox Νάρθηξ.) The inſertion of them is overlooked by Andrea Schotto in his collection of Greek Proverbs from Suidas and other authors, publiſhed at Antwerp in 1713. But Lilius Gyraldus in his Hiſtory of the Gentile Gods explains the

extraordinary, that this wand is not oftener ſeen in the ſtatues of Bacchus and his Attendants: No expreſs notice is taken of it by Montfaucon in his valuable repoſitory of Antiquities; nor is there perhaps any figure inſerted, which preſents with undoubted certainty the reſemblance of this Bacchick emblem [61]: I am inclined to imagine, that it has been overlooked by the learned Benedictine, and called by an improper name; for in the different Plates [62], to which I refer,

elegant alluſion of them to imply ſomething exceedingly rare among many pretenders, as a Homer among poets, and obſerves that Eraſmus has omitted this proverb: Quod miror in ſua proverbia non tranſtuliſſe Eraſmum, cum tamen elegantiſſimè de iis dicatur, quæ admodum rara ſunt inter multos; ut ſi unum Homerum dicas inter poetas pæne innumerabiles. (Syntag. octavum, p. 284. Ed. 1696.) And Cœlius Rhodoginus in his Lectiones Antiquæ has paraphraſed the ſenſe in the following manner: Quid his paucis verbis ſanctius? quid Chriſtianæ veritati magis conſentaneum? Religionem, inquit, ſanctitatemque prætendunt quidem plures, ſed quotuſquiſque culpationibus reclinatis, quas vitæ deprecatur caſtitas, ſcopum pertingit aut induit perfectionem? paſſim quoque vocantur omnes, electorum tamen mira paucitas. (l. 7. c. 13.)

[61] According to Banier in his Mythology, Les Antiquaires croyent voir ſur quelques medailles de celles qu'on appelle Ciſtophores la plante nommée ferule, ferula, qui eſt une eſpece de canne fort legere & remplie de moëlle (tom. 4. c. 17. p. 270.)

[62] Antiq. Expliq. tom. 1. part 2. pl. 144. fig. 3. Bacchus tient un ſceptre de la main droite, p. 233. Pl. 145. fig. 3. A Faun ſupporting Bacchus with one hand, and with a club in another; but no notice is taken of the latter circumſtance by Montfaucon. Pl. 146. fig. 3. Bacchus tient un baton de la main droite, p. 235. Pl. 148. fig. 4. Bacchus porte de l'autre main une maſſue tortue au lieu de thyrſe, p. 236. Pl. 150. fig. 1 & 2. A Satyr with the ſame twiſted club, of which no notice is taken by the author. Pl. 155. fig. 5 & 6. Bacchus ſupporting himſelf with a ſtreight ſtaff in his hand, unnoticed by Montfaucon. Pl. 158. fig. 1. Bacchus au lieu de thyrſe tient de la gauche une pique, p. 247. Pl. 163. fig. 5. Au pied de l'arbre ſont la flute & le baton paſtoral, inſtrument ordinaire des Bacchans & des Satyrs, p. 252. Supplement, tom. 1. part 1. pl. 55. fig. 2. Celui qui conduit la troupe tient de la main droite un de ces batons tortus par le haut, que nous voyons ſouvent dans les images de Bacchus & des Satyres, p. 150. Pl. 59. fig. 4. Bacchus ou Bacchante tient un ſceptre au lieu du thyrſe, ce ſceptre

refer, there are obvious repreſentations of ſceptres, ſpears, and clubs, as they are ſo expreſſed by him: and ſome of theſe were probably intended to convey the idea of the ferula: They often ſupport the body of the perſon who holds it; and this was one of the direct uſes of this inſtrument, as appears from Nonnus [63], Ovid [64]; and Lucian [65]: Another reaſon perhaps, why the narthex in ancient ſtatues does not appear more diſtinguiſhable, ariſes from this circumſtance, that, though it was diſtinct from the thyrſus, it had a connexion, and was enveloped with it: I collect this opinion from the epithet εὔθυρσον [66] in the Play applied to it, which alludes to the foliage of the thyrſus, embracing the ferula; and the Scholiaſt on the Phœniſſæ of our Poet expreſsly defines the thyrſus, "a tender branch interwoven round the narthex [67]:" Here then, if theſe inſtruments were blended together, we diſcover the immediate reaſon why one of them has eſcaped the general eye of obſervation in the ancient repreſentations of them. I now proceed to the laſt perſonal

ſceptre n'eſt pas un marque ordinaire de Bacchus & de ſa bande, p. 156. Pl. 59. fig. 6. Un vieillard appuié ſur ſon baton paroit etre Silene, p. 156. Pl. 59. fig. 8. Bacchus debout & la pique à la main—A coté de ces tigres eſt un Bacchant qui les mene & qui tient un baton courbé, tel qu'on le voit ſouvent entre les mains de ſe troupe, p. 157.

[63] Γηροκόμῳ νάρθηκι δέμας γηρίζετο βάκτρῳ.
(Dionyſ. l. 11. p. 205. Ed. Antwr. 1509.)
Γηραλέον νάρθηκι διουδέα πῆχυν ἐρείσας. (Id. l. 4. p. 765.)

[64] Quique ſenex ferulâ titubantes ebrius artus
Suſtinet. (Met. l. 4. v. 26.)

[65] Νάρθηκι ἐπιρριδόμενον. (Bacchus, vol. 3. p. 76. Ed. Hemſter.)

[66] V. 1156.

[67] Θύρσος δὲ ὁ ῥαπαλὸς κλάδος τοῖς νάρθηξι περιπλιχθείς (On v. 798.) Had Dr. Muſgrave been aware of this paſſage, he would not perhaps have propoſed an alteration in the line of the Bacchæ, alluded to in the former Note, becauſe the epithet of ἴυθυρσος was incompatible with the narthex. (See his Note on (v. 1155) of his edition.

appendage

appendage of these Bacchanalians, which is the torch: The God is poetically described in the Play, "as bounding over the rocks of Delphi, and striking the double cliffs of Parnassus with his torch [67]:" And we have already seen a similar picture of him in the Chorus of the Ion [68]: There is also a corresponding image in a fragment of our Poet, preserved in Aristophanes [69] and Macrobius [70]: According to this idea he is likewise invoked by Sophocles "to come as the Conductor of his Mænades, and glowing with his refulgent torch [71]:" Aristophanes addresses him in the same manner [72]: And we learn from Pausanias, "that there was a temple of Bacchus near Pellene under the character of Λαμπτὴρ or the shining God; he adds, that they institute to him a festival, called the Λαμπτηρία, and carry torches by night into his shrine [73]." The figure of Bacchus displaying a torch may be seen in Montfaucon [74]: His Attendants are also represented with it [75]; and the Chorus of Female Bacchanalians

[67] V. 307. [68] V. 717. See also v. 550 & 1076 of that play.

[69] Ranæ (v. 1243.) See also the Scholiast on the Clouds (v. 604.) where θύρσοισι is erroneously substituted in his second line for πεύκαισι. These verses belonged to the Hypsipyle of our Poet, and may be seen in the edition of Barnes (p. 498.)

[70] Saturn. l. 1. c. 18. p. 287. Ed. 1670.

[71] Μαινάδων μονόστολον
Πελασθῆναι φλέγοντ' ἀγλαῶπι πεύκᾳ.
(Oed. Tyran, v. 222.)

[72] Σὺν πεύκαις σελαγεῖ. (Nubes, v. 604.)

And Nonnus thus alludes to his torch,

Λαμπάδα νυκτιπόλοιο προθεσπίζουσα Λυαίου.
(Dionys. l. 7. p. 140. Ed. 1569.)

[73] Ἱερὸν Διονύσου Λαμπτῆρός ἐστιν ἐπίκλησιν· τούτῳ καὶ λαμπτηρίαν ἑορτὴν ἄγουσι, καὶ δᾷδάς τε ἐς τὸ ἱερὸν κομίζουσιν ἐν νυκτί. (L. 7. c. 27. p. 595. Ed. Kuhn.)

[74] Antiq. Expliq. tom. 1. part 2. pl. 149. fig. 6. and pl. 150. fig. 1 & 2.

[75] Id. pl. 143. fig. 2.

in

the Play exhort each other to ſeize the torch, and to burn the palace of Pentheus [76]. Theſe are all the perſonal ornaments of this Deity and his Votaries, which it is here neceſſary to illuſtrate, and I have now completed the deſign of this Eſſay, as arranged under the different heads of Obſervation: However extravagant this Pagan Inſtitution may now appear to the enlightened eye of ſober Philoſophy, yet flattering the wild imagination of romantick Poetry it has often captivated Ancient Genius:

Talem inter ſylvas, inter deſerta ferarum,
Reginam Alecto ſtimulis agit undique Bacchi.
(Æn. 7. v. 405.)

And all the Bacchick emblems and cuſtoms here deſcribed by Euripides, except the muſical inſtruments and the wand, are painted in the ſeventh Æneid by the Roman Epick Poet, in his fine picture of the frantick Alecto:

Evoe Bacche fremens, ſolum te virgine dignum
Vociferans; etenim molles tibi ſumere thyrſos,
Te luſtrare choro, ſacrum tibi paſcere crinem
Fama volat; furiiſque accenſas pectore matres
Idem omnes ſimul ardor habet nova quærere tecta:
Deſeruere domos; ventis dant colla comaſque;
Aſt aliæ tremulis ululatibus æthera complent,
Pampineaſque gerunt incinctæ pellibus haſtas;
Ipſa inter medias flagrantem fervida pinum
Suſtinet. (Æn. 7. v. 398.)

[76] V. 594 & 595.

There

There are alſo in Catullus [77], Ovid [78], Seneca [79], and Nonnus [80], ſtriking repreſentations of theſe Bacchanalian Rites, correſponding to the imagery and expreſſion of our Poet: This perfect reſemblance between the Græcian and Roman Authors in the deſcriptions of their religious ceremonies proves, that the latter tranſplanted the Divinities of the former, already arrayed in all their fantaſtick attributes; for Græce was the grand reſervoir of Heathen Superſtition, which ſupplied other Nations with their romantick Theology: Though the monſtrous abſurdities of this Pagan Religion are fortunately aboliſhed, the enchanting Poetry of their ancient Bards is ſtill happily preſerved: And Poſterity will for ever be indebted to the extravagance of the former for the ſublimity of the latter: The Tragedy of the Bacchæ will illuſtrate this aſſertion; and while the Reader laments the frailty of Human Nature, he will admire the elevation of Human Genius.

[77] Carm. 63. v. 251 to 264.
[78] Met. l. 3. Fab. 7. v. 511 to 575 & v. 692 to 733. & l. 4. Fab. 1. v. 1 to v. 30.
[79] Oed. Tyran. v. 403 to 444.
[80] Dionyſiaca, l. 44, 45, 46.

BACCHÆ.

INTERMEDIATE NOTES.

N° I.

Verſe 2. Κάδμε.

3. Cadmus.

THE arrival of Cadmus, ſon of Agenor, from Sidon [1] and Tyre [2], into Bæotia [3], where he built Thebes [4], is one of the memorable æras in the Hiſtory of the Pagan World: This eminent Traveller tranſplanted ſixteen letters [5] from the Phœnician Alphabet into Græce, and conſequently the firſt rudiments of ſcience [6]: According to the Arun-

[1] V. 171 & 1024. [2] Phœniſſæ, v. 642. [3] Herod. l. 2. c. 49.
[4] V. 172. Diod. Sic. l. 4. c. 2. vol. 1. p. 247.
[5] Utique in Græciam intuliſſe e Phœnice Cadmum ſedecim numero. (Natur. Hiſt. l. 7. c. 56.)
[6] According to Dionyſius, whoſe authority is cited by Diodorus Siculus, Cadmus, having brought letters from Phœnicia, firſt introduced them into the Grecian dialect, and gave to each its proper name and character: Κάδμε κομίσαντος ἐκ Φοινίκης τὰ καλούμενα γράμματα πρῶτον εἰς τὴν Ἑλληνικὴν μεταθεῖναι διάλεκτον, καὶ τὰς προσηγορίας ἑκάστῳ τάξαι, καὶ τὸν χαρακτῆρας διαγνῶσαι. (L. 3. c. 66. vol. 1. p. 236.) See alſo l. 5. c. 57. p. 376. and Tacitus. (Annal. l. 11. c. 14.)

delian

delian [7] Marbles, this event happened 1255 years antecedent to their own date: If we add 264 [8] years for their term, preceding the Chriſtian æra, we ſhall obtain the number of 1519 years before Chriſt: The ſubſequent period, ſince elapſed, of 1780 years, will give 3299: Hence we may collect the point of Chronology, at which the drama of the Bacchæ may be fixed: On the arrival of Cadmus in Græce he is repreſented to have married Harmonia [9], who is fabled in Mythology to have been the Daughter of Mars [10] and Venus: All the Heathen Deities are ſaid to have deſcended from heaven in order to honour with their ſacred preſence theſe auſpicious [11] nuptials [12]: From this connexion ſprung Autonoe, Ino, Semele, and Agave: The laſt of theſe married Echion, and had Pentheus for her ſon: The venerable Cadmus is deſcribed in the Play as advanced in years [13], and as having devolved the authority of the Theban ſceptre on his grandſon Pentheus, now inveſted with the ſovereignty [14]: If therefore we allow a deduction of forty years in the de-

[7] Ex quo Cadmus, Agenoris filius, Thebas veniens Cadmeam condidit, regnante Athenis Amphictyone, anni ſunt M.CC.LV. (See Du Freſnoy's Chronological Tables, vol. 1. p. 170. Ed. London, 1762.)

[8] See my Note on the Ion (N° 10. v. 192. p. 88.)

[9] V. 1333. See alſo Phœniſſæ (v. 7.) and the Scholiaſt. Heſiod. Theog. (v. 936.) Diodorus Siculus, l. 4. c. 2. vol. 1. p. 247. Apollodorus Bibliot. l. 3. p. 137. Ed. 1699. Pauſanias, l. 9. c. 5. p. 719. Nonnus Dionyſiaca, l. 8. p. 160. Ed. 1569. Hygin. Fab. 6.

[10] But according to Diodorus Siculus ſhe was ſiſter of Iaſion, and n othe daughter of Mars, as fabled by the Græcians, Γῆμαι τὴν ἀδελφὴν Ἰασίωνος Ἁρμονίαν· ἃ παθάπερ Ἕλληνες μυθολογῦσι τὴν Ἀρέως. (L. 5. c. 48. vol. 1. p. 370.)

[11] Phœniſſæ (v. 830.) Diodorus Siculus (l. 5. c. 48. Id.) and Apollodorus Bibliot. (l. 3. p. 137. Id.)

[12] Apoll. Bibliot. l. 3. p. 137. Ed. 1699.

[13] V. 175. 186. 189. 193. & 1309.

[14] V. 43. 213. & 1307.

ſcending ſcale of two generations for the neceſſary term, elapſed ſince the firſt arrival of Cadmus into Græce to the ſuppoſed period of this drama, we ſhall obtain from 3299 years, as before calculated, the remainder of 3259: At this preciſe point I ſhall fix the dramatick æra of the Bacchæ, as removed from the year 1780: But I have already proved on the Ion [15], that the chronology of that Play may be calculated to precede the preſent æra by 3153 years: The Bacchæ therefore will be antecedent to the Ion by the difference of 106 years: This interval is ſo conſiderable, that though there will be a variation between the reſpective terms, if in preference to the Arundelian Marbles we ſhould either adopt the Chronology of Euſebius, Petavius, Archbiſhop Uſher, or Sir Iſaac Newton, yet the order of precedence will be preſerved: The Reader may be ſatisfied in regard to the truth of this aſſertion, if he will conſult the different columns in the Chronological Synopſis of Biſhop Squire, annexed to his ingenious Eſſay [16] on the Ancient Greek Chronology. The compariſon between the Bacchæ and the Alceſtis in this reſpect leaves a ſtill greater interval of time between them: For I ſhall hereafter prove on the latter [17], that the dramatick æra of that play may be calculated to precede only the year 1780 by 2965 years: Conſequently there is a difference between them of 294 years: But the Ion [18] precedes the Alceſtis by 188 years, though ſubſequent to the Bacchæ by 106 years.

[15] See my Note (N° 10. v. 192. p. 88.)
[16] Printed at Cambridge, 1741. (p. 115.)
[17] In my Note on (v. 6.)
[18] See p. 90.

N° II.

Verſe 6. Ὁρῶ δὲ μητρὸς μνῆμα.

7. I ſee my Mother's tomb.

HENCE we may collect, that the ſcene of the Drama was near the tomb of Semele: This was eſteemed ſacred, as appears from the aſſertion of Bacchus, who calls it "inacceſſible [1];" and the Chorus hereafter alludes to the conſecrated tomb of Semele [2]: The foundations of her palace are poetically repreſented as ſtill involved in ſmoke; and the flame of divine fire, kindled from the lightning, which occaſioned her death, as yet burning [3]: Our Poet afterwards mentions this marvellous circumſtance in the ſequel of the Play [4]. It may not perhaps be an improbable conjecture, that a vulcano might have ſuggeſted the fable of Semele, deſtroyed by lightning: The Scholiaſt on the Phœniſſæ obſerves, that Semele was buried on the Mountain Cithæron [5]: This anecdote favours the above ſuppoſition.

[1] Ἄβατον (v. 10.) Pauſanias alſo mentions, that the chamber of Semele at Thebes was guarded, as inacceſſible in his time. Τοῦτο δὲ καὶ ἐς ἡμᾶς ἔτι ἄβατον φυλάσσουσιν ἀνθρώποις (l. 9. c. 12. p. 734.) He alſo ſpeaks of a ſtatue and monument of Semele at Thebes (l. 9. c. 16. p. 742.)

[2] V. 597. [3] V. 8 & 599. [4] V. 596 & 623.

[5] Ὁ τάφος τῆς Σεμέλης ὅπου ἐστὶν ἐν Κιθαιρῶνι. (On v. 1740.)

N° III.

N° III.

Verſe 26. Ἐπεὶ μ' ἀδελφαὶ μητρὸς.]

30. For that the Siſters of my Mother.

"AFTER the death of Semele, ſays Apollodorus [1], the other Daughters of Cadmus circulated a report, that ſhe had been connected with a mortal Lover, and forged her intimacy with Jupiter: And on this account ſhe was killed by lightning:" This relation correſponds with Euripides, who makes Pentheus afterwards ſarcaſtically ridicule the whole fable of the marvellous birth of Bacchus, and alſo aſſert that the death of Semele was the conſequent puniſhment of her impious forgery [2]: Alcithoe is repreſented in Ovid equally guilty of this incredulity in regard to the divinity of Bacchus:

At non Alcithoe Minyëias orgia cenſet
Accipienda Dei, ſed adhuc temeraria Bacchum
Progeniem negat eſſe Jovis, ſociaſque ſorores
Impietatis habet.

(Met. l. 4. v. 4.)

[1] Ἀποθανόσης δὲ Σεμέλης αἱ λοιπαὶ Κάδμου θυγατέρες διήνεγκαν λόγον συνιενῆσθαι θνητῷ τινὶ Σεμέλην, καὶ καλαψεύσασθαι Διός· καὶ διὰ τοῦτο ἐκεραυνώθη. Bibliot. l. 3. p. 138. Ed. 1699.

[2] V. 245.

N° IV.

Verſe Τυράννιδος

44. Πένθει δίδωσι.

Imperial ſtate

51. Reſigns to Cadmus.

ACCORDING to the hiſtorical line of ſucceſſion of the Theban Kings, Polydorus, Son of Cadmus by Harmonia, followed his Father in the ſovereignty of Thebes [1]; but Euripides here inveſts Pentheus with the royal authority, and throws over him the dramatick dignity of the Monarch, in order to render him more abſolute in his commands: Thus Cadmus, in the concluſion of the Play, hereafter aſſerts, that his Grandſon had the government of his kingdom [2]: Hence we find in Horace, alluding to a dialogue between Bacchus and Pentheus in this tragedy, the expreſſion of Rector Thebarum [3], applied to the latter: And Apollodorus countenances this royal character of Pentheus, "who, according to him, having received the kingdom from Cadmus prevented the celebration of the Bacchick Orgies [4]:" But Pauſanias obſerves with more hiſtorical truth, "that Pentheus from the luſtre of his birth, and the friendſhip of Cadmus was in high power [5]." I apprehend, that his command

[1] See my Note on (V. 1304.) [2] V. 1307. [3] L. 1. Epiſt. 16. v. 74.

[4] Πενθεὺς δὲ γεννηθεὶς ἐξ Ἀγαυῆς Ἐχίονι παρὰ Κάδμου εἰληφὼς τὴν βασιλείαν διεκώλυε ταῦτα γίνεσθαι. (L. 3. p. 95. ed. Æg. Spolet. 1555.)

[5] Πενθεὺς δὲ ὁ Ἐχίονος ἴσχυε μὲν καὶ αὐτὸς καλὰ γένους ἀξίωμα καὶ φιλίας τῆς βασιλέως. (L. 9. c. 5. p. 719. Ed. Kuhn.)

was in the nature of a delegated truſt from his aged Grandfather, and not an abſolute ſovereignty in the kingdom of Thebes, independent of him.

Nº V.

Verſe 59. Τύμπανα Ῥέας τε μητρὸς ἐμαί θ' εὑρήματα.

Reſume your Phrygian timbrels, framed by me
69. And mother Rhea.

THE Timbrel has been already mentioned in the Preliminary Eſſay [1], as an inſtrument conſecrated to Bacchus and Rhea: Thus we learn from Diodorus Siculus, "that this Goddeſs, frantick through her affection for the death of her Lover Attis and her Nurſe, ran into the fields, and filled the whole country with her lamentations and timbrels, having diſhevelled locks [2]." The ancient Poets often allude to this favourite ſymbol of this Pagan Goddeſs: Hence we find in an Orphick Hymn the epithet of Τυμπανόδυπε [3], applied to her; and the Author of another hymn, in honour of her, attributed to Homer, mentions her particular attachment to the timbrel [4]. There are ſeveral engravings of Cybele, accompanied with the timbrel, inſerted in Mont-

[1] See p. 291.

[2] Φασὶ τὴν Κυβέλην διὰ τὴν πρὸς τὸ μειράκιον φιλοστοργίαν καὶ τὴν ἐπὶ ταῖς τροφοῖς λύτην ἐμμανῆ γενομένην εἰς τὴν χώραν ἐκπηδῆσαι· καὶ ταύτην μὲν ὀλολύζουσαν καὶ τυμπανίζουσαν μόνην ἐπιέναι πᾶσαν χώραν καλαλελυμένην τὰς τρίχας. (L. 3. c. 59. Ed. Weſſelin. vol. 1. p. 227.)

[3] V. 3. Poetæ Græci. Ed. H. Stephens, p. 103.

[4] Ἢ κροτάλων τυμπάνων τ' ἰαχὴ σὺν τε βρόμος αὐλῶν
Ἐναδίν. (Odyſſ. & ed. Clarke, vol. 2. p. 748.)

faucon [5], and ſome of them with inſcriptions to the "Magnæ Matri, or The Mighty Mother:" Thus ſhe is called in the ſequel of this play [6]; but here, and in other paſſages [7], ſhe has the ſimple appellation of "Mother Rhea," without the addition of the epithet: And Strabo informs us, "that ſeveral Nations honoured Rhea, and inſtituted orgies to her, calling her, among other titles, the Mother of the Gods, the Great Mother, and Cybele [8]."

N° VI.

Ὦ θαλάμευμα Κρήτων,
Ζάθεοί τε Κρῆτες,
Διογενέτορες ἔναυλοι,
Τρικόρυθες τ' ἐν ἄντροις
Verſe Βυρσότονον κύκλωμα τόδε
125. Μοι Κορύβαντες εὗρον.

O ye Curetes, friendly band,
You, the bleſt Natives of Crete's ſacred land;
Who tread thoſe groves, which dark'ning round
O'er infant Jove their ſhelt'ring branches ſpread,
The Corybantes in their caves profound,
The triple creſt high waving on their head,
133. This timbrel framed.

[5] Antiq. Expliq. tom. 1. pl. 2. fig. 1, 2. 4, 5, 6, 7. 9, 10. pl. 3. fig. 1, 2. 7. pl. 4. fig. 2. Supplement, tom. 1. pl. 1. fig. 2, 3, 4, 5.
[6] V. 78. [7] V. 128 & 131.
[8] Ῥέαν μὲν καὶ αὐτοὶ τιμῶσι καὶ ὀργιάζουσι ταύτῃ, μητέρα καλοῦντες θεῶν καὶ μεγάλην καὶ Κυβέλην. (L. 10. p. 719. Ed. Janſon.)

THIS Antiſtrophe is remarkably perplexed, as appears from the various interpretations and different readings of the Editors and Commentators. The words of the preſent lines have particularly embarraſſed them, which I ſhall endeavour to explain, as they ſtand printed. The deſign of the Chorus is to trace the original invention and progreſſive application of the Timbrel to the Bacchick Orgies. They begin with an addreſs to the Curetes, a band of conſecrated Cretans, and aſſert that the Corybantes diſcovered this inſtrument for the uſe of the Bacchanalians: But this intervening line of Διογενέτορες ἔναυλοι muſt be unravelled: The former of theſe words will not, according to the Latin verſion of the Cambridge Editor, imply Jove geniti, or the deſcendents of Jupiter, but muſt be conſtrued conſiſtently with its Greek derivation from γενέτωρ, which always ſignifies a parent, Jovis Genitores, or the Fathers of Jupiter: They are ſo rendered by Caſaubon in his Latin verſion of Strabo [1], where this whole Antiſtrophe of Euripides is cited; and Heath juſtly obſerves the neceſſity of this interpretation [2]: In regard to the latter word ἔναυλοι, this alſo is erroneouſly rendered by Barnes, Incolæ, or Inhabitants, but I believe he has no authority in ſupport of this verſion: The moſt common ac-

[1] L. 10. p. 720. Ed. Janſon.

[2] Διογενέτορες reddi debet Jovis Genitores non Jove geniti, quod Interpreti vulgari placuit. (Not. in Eurip. p. 107.) If it could admit the interpretation of Jove geniti, the following anecdote from Diodorus Siculus would illuſtrate the expreſſion; for he aſſerts, "that the moſt ancient Jupiter, King of Crete, begot ten ſons, who were denominated the Curetes, Τὸν δὲ πρεσβύτερον δυναστεύσαι τῆς προειρημένης νήσου δέκα παῖδας γεννῆσαι τὰς ὀνομασθείσας Κύρητας. (L. 3. c. 61. ed. Weſſelin, vol. 1. p. 230.)

ceptation of ἔναυλος implies a place of habitation: Thus Hesiod,

> Γείνατο δ' οὔρεα μακρὰ, θεῶν χαρίεντας ἐναύλους
> Νυμφέων. (Theog. v. 130.)

And it is often used in this sense by the Author of those Hymns [3], attributed to Homer, and also by Oppian [4]. The Oxford Editor, Dr. Musgrave, understands the word in this manner, and translates the line accordingly, natalitia Jovis domicilia, referring it to the island of Crete, where Jupiter was educated: But then he inteprets Κρῆτες in the preceding line, as an adjective, corresponding with it, and not as a substantive [5]: He produces no authority in support of this new construction of the word Κρῆτες; and the vague mention of a place, between the persons of the Curetes and Corybantes, very aukwardly interposes, nor will the line connect with the following Τρικόρυθες without inserting ἔνθα before it, as Dr. Musgrave has done in his Edition; but the metre then clashes with the corresponding line of the Strophe. Heath, in order to interpret these words, is obliged to alter them into Διογενέτορος ἐν αὐλᾷ, and then he refers them to the court of Saturn, the Father of Jove [6]; he also destroys the exclamation in the opening of the Antistrophe, by reading τῶν instead of ὧν: But this throws a prosaick effect over the whole sentence, and introduces three variations, different

[3] Καὶ ὑλήεντες ἔναυλοι. (Odyss. & ed. Clarke, vol. 2. p. 745. See also p. 730. 733. & 757.)

[4] Ποσειδάωνος ἐναύλοις. (De Piscat. l. 5. v. 21.)

[5] See his Note on (v. 121.)

[6] Verte igitur, Curetum contubernium, divinique Cretenses, Jovis Genitoris (Saturni scilicet) in aulâ & invenerunt. (Not. in Eurip. p. 127.)

from

from the printed text: I am therefore perſuaded, that none of the above interpretations has penetrated the real ſenſe of this paſſage: In order to unravel it, the ſafeſt method is to recur to the ancient definitions of the word ἔναυλοι: Now Heſychius informs us, that ἔναυλος is ſometimes uſed to ſignify "a Perſon, who is heard, as a Player on a flute [7];" and Euſtathius in his comment on Homer, among the various acceptations of the word, mentions, "that perhaps it was derived from the muſical pipe, ſo that the expreſſion implies a Perſon, who ſtill vibrates on the ear with this muſical ſound [8]:" Thus, according to this idea, H. Stephens in his Lexicon [9] refers us to the authority of Lucian, who tells us "that for a conſiderable time the viſions of his dream continued in his eyes, and the ſound of the voice ἔναυλος dwelt on his ear [10]:" He alſo alludes to a paſſage from Plutarch, where that Philoſopher aſſerts, "that to guard us againſt the dangerous expreſſions of the Poets we ſhould conſtantly let this maxim reſound in our ears, ἔναυλον, that Poetry has no great regard to truth [11]." Hence it undoubtedly appears, that the word ἔναυλος will here admit the ſenſe of tibiis perſonantes, and Caſaubon in his verſion of Strabo [12] has imperfectly rendered it cum tibiis: Reiſke alſo in his

[7] Ὁ ἀκουόμενος παρὰ τὸν αὐλὸν (Vox ἔναυλος.)

[8] Οἱ μέντοι μεθ' Ὅμηρον ἔναυλον φασι καὶ τὸν ἦχον τῆς αὐλῆς, ὅθεν καὶ λόγος ἔναυλος ἀκοή, ὁ ἔτι ἐντὸς ὢν τῆς ἀκοῆς. Αὐτὸ δὲ ἴσως καὶ παρὰ τὸν μουσικὸν αὐλὸν ἐρρίφη· ἵνα ᾖ λόγος ἔναυλος ὁ ἔτι καθαυλῶν τὴν ἀκοήν. (Il. Φ. p. 1236. 50.)

[9] Theſ. Lin. Græcæ, vol. 1. p. 620.

[10] Ἔτι γὰρ καὶ μετὰ τοσοῦτον χρόνον τότε σχήματά μοι τῶν φαντάτων ἐν τοῖς ὀφθαλμοῖς παραμένει, καὶ ἡ φωνὴ τῶν ἀκουσθέντων ἔναυλος. (Somnium. vol. 1. p. 8. Ed. Hemſter.)

[11] Πρὸς ταῦτα δὴ πάλιν παρασκευάζωμεν εὐθὺς ἐξ ἀρχῆς ἔχειν ἔναυλον, ὅτι ποιητικὴ μὲν ὃ πάνυ μέλον ἐστὶ τῆς ἀληθείας. (De Audien. Poet. vol. 2. p. 17. Ed. Xylan.)

[12] L. 10. p. 720. Ed. Janſon.

Notes on Euripides ſays, "that if the Curetes in their dance round the infant Jupiter employed pipes, this reading will be then genuine, for it is ſynonymous with σύναυλοι, ſub concentu tibiarum; but he adds, that the Authors on Mythology are to be conſulted on this ſubject, for he would not give himſelf the leaſt trouble in the inveſtigation [12]:" Such an abject indolence as this, conveyed in ſupercilious terms, entirely deſtroys all criticiſm, and leaves the Reader to wander at large in the unpleaſant region of obſcurity and uncertainty: It is no unworthy ſpeculation to aſcertain the meaning of a paſſage of an immortal Author, which no former Commentator has yet explained: I proceed therefore to ſhew on hiſtorical evidence, that theſe Curetes, or Corybantes, employed the pipe upon this occaſion. Strabo, in the tenth book of his Geography, has given us the fulleſt account, now extant, of theſe ancient Miniſters of Jupiter; and he expreſsly tells us, "that there was great variety in the relation of Hiſtorians on the ſubject of the Curetes: For ſome aſſerted, that the Corybantes, Idæi Dactyli [13], and Telchines were the ſame with the Curetes, while others related, that they were nearly allied together, and were diſtinguiſhed from each other by ſome trifling difference; But, continues he, they were all of them (to ſpeak conciſely, and according to the general notion) certain enthuſiaſtick and Bacchick

[12] Ἔναυλοι; ſi Curetes in illâ ſuâ fabulosâ circà Jovem vagientem ſaltatione etiam tibias adhibuerunt (quâ de re conſulendi mythographi, mihi enim tanti non eſt ea res, ut digitum propterea extendam) proba erit hæc lectio: Significat enim idem atque σύναυλοι ſub concentu tibiarum. (Ad Eurip. Animad. p. 202)

[13] Thus Pauſanias aſſerts, that the Idæi Dactyli were the ſame perſons with thoſe, who were called the Curetes. (L. 5. c. 7. Ed. Kuhn. p. 321.)

Perſons,

Perſons, who by dances in armour, accompanied with agitation, noiſes, cymbals, timbrels, arms, and moreover with pipes and acclamations, terrified Mortals at the ſolemnities, under the character of Miniſters, and eſtabliſhed innovations in the ſacred rites [14]:" This Author again in another paſſage records, "that the Perſon, who wrote the Phoronis, repreſented the Curetes, as Players on the pipe, and of Phrygian extraction [15]." We alſo learn from Diodorus Siculus, "that Corybas called all thoſe, who celebrated with enthuſiaſm the Orgies of his Mother Cybele, the Corybantes, ſo denominated from himſelf, and that he married Thebe, Daughter of Cilix: Hence, ſays he, pipes were introduced into Phrygia [16]." Thus we diſcover, that Hiſtory and Mythology confirm the propriety of this alluſion of Euripides, under the word ἔναυλοι, to the muſical pipes of the Curetes and Corybantes: And theſe perſons are here called the Διογενέτορες, or the Parents of Jupiter, in a metaphorical ſenſe, becauſe they were the foſtering Guardians of him, when he was committed as an Infant to their cuſtody by his Mother Rhea in order to preſerve him from his Father Saturn. For, according to the extravagant romance of the fable, as

[14] Τοσαύτη δ' ἐστὶν ἐν τοῖς λόγοις τέτοις ποικιλία, τῶν μὲν, τὰς αὐτὰς τοῖς Κύρησι τὰς Κορύβαντας καὶ Καβείρους καὶ Ἰδαίους Δακτύλους καὶ Τελχῖνας ἀποφαινόντων· τῶν δὲ, συγχεῖσθαι ἀλλήλαις, καὶ μικράς τινας αὐτῶν πρὸς ἀλλήλας διαφορὰς διασιλλόνων· ὡς δὲ ἄρα ἐπεῖν, καὶ κατὰ τὸ πλέον ἅπασας ἐνθουσιαστικάς τινας καὶ Βακχικὰς, καὶ ἐνοπλίῳ χορῷ μετὰ θορύβου καὶ ψόφου καὶ κυμβάλων καὶ τυμπάνων καὶ ὅπλων, ἔτι δ' αὐλοῦ καὶ βοῆς ἐκπλήττούσας κατὰ τὰς ἱερουργίας ἐν σχήμασί τε διακόνων τε, καὶ τὰ ἱερὰ τρόπον τινὰ κοινοποιεῖσθαι. (L. 10. p. 715. Ed. Janſon.)

[15] Ὁ δὲ τὴν Φορωνίδα γράψας αὐλητὰς καὶ Φρυγιὰς τὰς Κύρητας λέγει. (L. 10. p. 723. Id.)

[16] Τὸν δὲ Κορύβαντα τὰς ἐπὶ τοῖς τῆς μητρὸς ἱεροῖς ἐνθουσιάσαντας ἀφ' ἑαυτοῦ Κορύβαντας προσαγορεῦσαι, γῆμαι δὲ Θήβην τὴν Κίλικος θυγατέρα· ὁμοίως δὲ τὰς αὐλὰς εἰς Φρυγίαν ἐκεῖθεν μεταπεπτωκέναι. (L. 5. c. 49. vol. 1. p. 370. Ed. Weſſelin.)

related

related by Strabo, this God was accuſtomed to ſwallow his children, as ſoon as they were born: But Rhea, endeavouring to conceal the pangs of her travail, and to produce and preſerve the young Jupiter, as far as poſſible, cooperated for this purpoſe with the Curetes, who encircling the Goddeſs with timbrels, and ſuch like noiſes and military dances, were deſigned to terrify Saturn, and withdraw the Infant imperceptibly; and under their care he was alſo reported to have been educated by them [17]:" This Geographer in another paſſage relates, "that the Curetes, according to the Cretan accounts, were the Nurſes and Guardians of Jove, and were ſent into Crete from Phrygia by Rhea [18]. Apollodorus alſo mentions, "that the armed Curetes, Guardians of the infant Jupiter, ſtruck their ſhields with their ſpears, that Saturn might not hear the cry of the child [19]: This military dance of the Curetes, or ἐνόπλιος ὄρχησις, is often mentioned by Strabo [20] in other paſſages, beſides thoſe already cited; and Pliny aſſerts, "that they were the Inventors of the dance in armour [21]." The ancient Poets often

[17] Προσηκάμενοι μύθον τὸν περὶ τῆς τοῦ Διὸς γενέσεως ἐν ᾧ τὸν Κρόνον εἰσάγουσιν εἰθισμένον καταπίνειν τὰ τέκνα ἀπὸ τῆς γενέσεως εὐθύς· τὴν δὲ Ῥέαν περιῳμένην ἐπικρύπτεσθαι τὰς ὠδῖνας, καὶ τὸ γεννηθὲν βρέφος ἐκ ποδῶν ποιεῖν, καὶ περισώζειν εἰς δύναμιν, πρὸς δὲ τοῦτο συνεργοὺς λαβεῖν τοὺς Κύρητας, οἱ μετὰ τυμπάνων καὶ τοιούτων ἄλλων ψόφων καὶ ἐνοπλίου χορείας καὶ θορύβου περιέστησαν τὴν Θεὸν ἐκπλήξειν ἔμελλον τὸν Κρόνον, καὶ λήσειν ὑποσπάσαντας αὐτοῦ τὸν παῖδα· τῇ δ' αὐτῇ ἐπιμελείᾳ καὶ τρεφόμενον ὑπ' αὐτῶν παραδίδοσθαι. (L. 10. p. 718. Ed. Janſon.)

[18] Ἔν τε τοῖς Κρητικοῖς λόγοις οἱ Κύρητες Διὸς τροφεῖς λέγονται καὶ φύλακες, εἰς Κρήτην ἐκ Φρυγίας μεταπεμφθέντες ὑπὸ τῆς Ῥέας. (L. 10. p. 273. Id.)

[19] Οἱ δὲ Κύρητες ἔνοπλοι ἐν τῷ ἄντρῳ τὸ βρέφος φυλάσσοντες τοῖς ὅπλοις τὰς ἀσπίδας συνέκρουον, ἵνα μὴ τῆς τοῦ παιδὸς φωνῆς ὁ Κρόνος ἀκούσῃ. (L. 1. p. 3. Ed. 1699.)

[20] L. 10. from p. 715 to 715. Ed. Janſon.

[21] Saltationem armatam Curetes docuere. (Hiſt. Nat. l. 7. c. 57.)

allude

allude to this favourite ſtory of Heathen Mythology; Thus Callimachus iu his Hymn to Jupiter:

Οὗλαι δὲ Κέρητες σε περὶ πρύλιν ὠρχήσαντο
Τεύχεα πεπληγυῖες, ἵνα Κρόνος ἔκλυεν ἠχὴν
Ἀσπίδος εἰσαΐοι, μὴ σεο κερίζοντος.

(V. 54.)

Around the fierce Curetes (order ſolemn
To thy foreknowing Mother!) trod tumultuous
Their myſtick Dance, and chang'd their ſounding arms;
Induſtrious with the warlike din to quell
Thy infant Cries, and mock the ear of Saturn.

(Prior, vol. 2. p. 55.)

Thus alſo Nonnus,

Ἀραυστομένοιο δὲ χαλκῷ
Ἀγχίνεφὴς Κρονίοισιν ἐπέδρεμεν ἔκλυεν ἠχώ,
Κερουσίην Κρονίωνος ὑποκλέπτουσα βοείαις.

(L. 14. p. 252. Ed. Falken. 1669.)

Lucretius has alſo given us a moſt beautiful picture of theſe Curetes thus employed; and his alluſion to their terrifick creſts exactly correſponds with the poetical epithet of τρικόρυθες in this paſſage of Euripides;

Hic armata manus (Curetas nomine Graii
Quos memorant Phrygios) inter ſe forte catervâ
Ludunt, in numerumque exultant ſanguine pleti:
Terrificas capitum quatientes numine criſtas,
Dictæos referunt Curetas, qui Jovis illum
Vagitum in Cretâ quondam occultâſſe feruntur,

Cum

Cum pueri circum puerum pernice choreâ
Armati in numerum pulſarent æribus æra,
Ne Saturnus cum malis mandaret adeptus,
Æternumque daret matri ſub pectore vulnus:
Propterea Magnam armati Matrem comitantur.
(L. 2. v. 639.)

Notwithſtanding the length of the above quotations, I hope the Reader will indulge me with the following citation from Ovid, ſince it not only illuſtrates the general ſubject, but confirms with additional evidence my interpretation of ἔναυλοι, as the laſt line refers to the pipes of theſe Curetes and Corybantes:

Ardua jamdudum reſonat tinnitibus Ide,
Tutus ut infanti vagiet ore puer.
Pars clypeos ſudibus, galeas pars tundit inanes:
Hoc Curetes habent, hoc Corybantes opus:
Res latuit patrem; priſcique imitamina facti
Æra Deæ comites raucaque terga movent:
Cymbala pro galeis, pro ſcutis tympana pulſant;
Tibia dat Phrygios, ut dedit ante, modos.
(Faſt. l. 4. v. 214.)

Hence I preſume to flatter myſelf, that I have eſtabliſhed on the baſis both of Language and Hiſtory the genuine ſenſe of this line of Euripides, according to the printed text,

Διογενέτορες ἔναυλοι,
Jovis Genitores, tibiis perſonantes.

But

But I cannot conceal from the Reader, that before I was able to diſcover it, and diſſatisfied with the different readings and verſions of the former Commentators, I was long inclined to ſuppoſe, that inſtead of ἔναυλοι we ought to read ἔνοπλοι, armati, in alluſion to the military dance in armour. This epithet would perfectly connect with that of τρικόρυθες, immediately ſubſequent: And I have lately found that Reiſke has anticipated the ſame idea in his Notes on Euripides [22]. There is an engraving from a Medal, inſerted in Montfaucon [23], where two dancing Figures in armour are repreſented round an infant Jupiter: and Spanheim on Callimachus [24] refers us to ſome other Medals, which preſerve the memory of this ancient ſtory of Mythology.

[22] Alias mallem ἔνοπλοι cum ſcutis, & τριχόρυθες altis galeis. (Ad Eurip. Anim. p. 102.)

[23] Une autre medaille, donnée par Triſtan, nous dépeint deux Curetes, qui frappant leur bouclier, en danſant tout autour d l'enfant qui crie. (Antiq. Expliq. tom. 1. pl. 8. fig. 3. p. 33.)

[24] Hym. in Jovem. (v. 53.) tom. 2. p. 51.)

N° VII.

Verse Ἐπιλελήσμεθ' ἡδέων
189. Γέροντες ὄντες.

For unactive ease
195. Our age forgets.

THE literal translation of the Greek text here implies, "that we have forgot the pleasures of life, being advanced in years [1]:" To this observation of the aged Cadmus Tiresias replies by sympathizing with him, and by vindicating his youth on the present occasion:

Ταῦτά μοι πάσχεις ἄρα,
Κἀγὼ γὰρ ἡβῶ.

Like thee I feel new life,
Youth springs afresh, and dares the pleasing toil.

Every Reader will discover, that the answer of Tiresias militates with the former assertion of Cadmus; and yet it perfectly corresponds with the conduct of the whole scene, which displays the juvenile alacrity of this venerable pair under the exulting influence of Bacchick enthusiasm: Thus Nonnus,

[1] The sentence is rendered by Heath, Deliciarum obliti sumus, id est, Delicati esse, quamvis senes, desiimus. (Not. in Eurip. p. 108.) This interpretation appears to me forced.

Βρι-

Βριθομένᾳ δὲ τοῖσδε γήρων ὠρχήσαλο Κάδμος
Στέψας αἰνίῳ χλονώδεα βόστρυχα κισσῷ.
Τειρησίας δ' ὁμόφαιλος ἐὼν τοῖσδε νωθρὸν ἐλίσσων
Μυγδονίῳ φρύγα κῶμον ἀνακρεόων Διονύσῳ
Εἰς χορὸν αἰσσοντι συνέμπορος ἦιε Κάδμῳ.

Nonnus Dionyſiaca, L. 45. p. 765. Ed. Falkenburg. 1569.

The Cambridge Editor, by ſuggeſting the ſlight alteration of ἡδέων into ἡδέως has furniſhed an excellent variation in the ſenſe of this line; for Cadmus will then aſſert, "that he and his aged Partner had now delightfully forgot that they were old [2]:" This preſents a ſpirited interpretation, immediately connected with the reply of Tireſias, and the general conduct of the ſcene: Barnes has arrogated to himſelf the merit of this amendment; and roundly aſſerts, that no one before him had ſuſpected any defect: But I have diſcovered, that in the margin of that edition of Euripides, formerly poſſeſſed by Milton [3], our Engliſh Poet has there ſuggeſted the ſame ingenious conjecture [4]: It is written in the ſame hand, as the reſt of the manuſcript obſervations, and conſequently there can be no doubt of its authenticity: I have therefore the ſatisfaction of reſtoring to Milton, the original Owner, the right of this poetical criticiſm, which we may venture to aſſert was the genuine reading of Euripides: Barnes in all probability did not recollect that he had ever ſeen it.

[2] Puto equidem legi deberi ἡδέως pro ἡδέων, & tum ſenſus longè commodior erit, ſuaviter ſumus obliti, quod ſenes ſimus; mendam hic nemo ante eſt ſuſpicatus. Joſua Barnes.

[3] See my Note on the Ion, N° 4. v. 54. p. 34.

[4] Ἡδέως. f.

I will

I will here embrace the opportunity of authenticating in a more particular manner the Euripides of Milton, than I was enabled to do, when I mentioned it originally in my Note on the Ion [5]: For the ſecond volume only being then in my cuſtody, and not having the power of acceſs to the firſt, I could not inſert the following particulars, contained in the firſt page of the firſt volume: The name of John Milton [6], with the price of the book at 12s. 6d. and the year 1634, appears there on the top of the blank ſheet prefixed, and written in his own hand: Under this inſcription, the name of Milton [7], and the ſame price, with the omiſſion of the year, is copied in a finer ink, and probably by ſome other hand, though there is great reſemblance to the former in the formation of moſt of the letters; but before the price is prefixed the negative mark of pounds. Then the following teſtimony of Dr. Birch [8], written in Latin, and ſubſcribed by himſelf, is added in the middle of the page to this effect: "This Book was formerly the property of the moſt celebrated John Milton, whoſe name above is written by himſelf; and Notes are every where added to the Margin: It paſſed from the Library of Francis Hare, Biſhop of Chicheſter, into the Bookſeller's ſhop of John Whiſton, from whom I purchaſed it on the 12th of April 1754."

[5] N° 4. V. 54. p. 34.
[6] Jo. Milton. pre. 12s. 6d. 1634.
[7] Jo. Milton. pre. 0l. 12s. 6d.
[8] Liber hic olim fuit celeberrimi Johannis Miltoni, cujus nomen ab ipſo ſuprà ſcriptum eſt, Notæque paſſim Margini additæ: Ex Bibliothecâ Francisci Hare Epiſcopi Ciceſtrenſis tranſivit in Officinam Librariam Johannis Whiſtoni, à quo eum emebam die 12° Aprilis, 1754. Tho. Birch.

N° VIII.

Verſe 201. Πατρὸς παραδοχὰς.

Th' inſtructions of our Fathers,
208. From earlieſt times deliver'd down, we hold.

HERE Cadmus, after profeſſing an implicit veneration for the Superior Gods, and a determined reſolution to avoid a ſophiſtical inquiry into the nature of the Demi-Gods, aſſerts, "that neither the received traditions of his Anceſtors, coeval with time itſelf, nor the wiſe diſcoveries of ingenious men are to be ſhaken by any argument:" His religious ſentiments preſent a remarkable reſemblance to thoſe of the Roman Philoſopher, contained in Cicero: For Cotta there obſerves, "that an expreſſion of Balbus inſinuated his determination to defend thoſe received opinions of the immortal Gods with all their ſacred rites, ceremonies, and forms of religious Inſtitutions: I will always defend them, continues he, and have always defended them: Nor ſhall the language of the learned or illiterate ever remove that opinion, which I have imbibed from my Anceſtors on this ſubject [1]:" He afterwards aſſerts his determined reſolution to believe them, though they could give no reaſonable account of their doc-

[1] Quod eò credo valebat, ut opiniones, quas à majoribus accepimus de Diis immortalibus, ſacra, cæremonias, religioneſque defenderem: Ego verò eas defendam ſemper, ſemperque defendi: Nec me ex eâ opinione, quam à majoribus accepi de cultu Deorum immortalium, ullius unquam oratio aut docti aut indocti movebit. (De Nat. Deor. l. 3. c. 2.)

trine [2]: And that it was alone ſufficient for him, that his Fathers had delivered down their traditions [3]." But Cicero, ſpeaking in his own perſon, aſſerts, that it is the office of a wiſe Man to preſerve the Inſtitutions of his Anceſtors in retaining ſacred rites and ceremonies [4]: And the expreſs language of the Roman law, as cited by him, enforced the ſame implicit veneration: "Obſerve the rites of Family and Anceſtors: Worſhip the Gods, who have been always eſteemed celeſtial, and thoſe, whoſe Virtues have exalted them to Heaven, as Hercules, Liber, Æſculapius, Caſtor, Pollux, Quirinus [5]:" The former of theſe correſpond to the Superior, and the latter to the Inferior Gods, to whom Cadmus here alludes.

[2] Majoribus autem noſtris, etiam nullâ ratione redditâ, credere. (Id. c. 3.)

[3] Mihi enim unum ſatis erat, ita nobis majores noſtros tradidiſſe. (Id. c. 4.)

[4] Majorum inſtituta tueri ſacris cæremoniiſque retinendis ſapientis eſt. (De Divin. l. 2. c. 72.)

[5] Ritus familiæ patrumque ſervanto: Divos, & eos, qui cœleſtes ſemper habiti, colunto, & ollos quos endo cœlo merita vocaverint, Herculem, Liberum, Æſculapium, Caſtorem, Pollucem, Quirinum. (De Leg. l. 2. c. 8.)

N° IX.

Verſe 209. Δι' ἀριθμῶν δ' ὧδὲν αὔξεσθαι θέλει.

None exempt, from all
217. This reverence is his due.

AFTER the preceding aſſertion of Cadmus, "that the God is ambitious of general adoration," he immediately ſubjoins, according to the literal verſion of the Greek text, "that he is by no means willing to be honoured by numbers:" This expreſſion of numbers is explained by Dr. Muſgrave to "ſignify perſons of no conſequence or eſtimation [1]:" And he refers to two other paſſages of our Poet, in confirmation of this ſenſe of the word ἀριθμὸς [2]: He might have added, that the Latin numerus conveys a ſimilar idea in Horace [3]: But how can this explication be here admitted conſiſtently with the preceding declaration of Cadmus, for if Bacchus aſpired at general homage, no number of Votaries could be excepted? The attempt of Brodæus to interpret the ſentence, as an indirect compliment of Cadmus to Tireſias, which inſinuated, "that nothing can be completely happy, in alluſion to the blindneſs of the Prophet," is too unnatural and forced to be adopted perhaps by any Reader [4]:

[1] Homines nullius pretii aut exiſtimationis.
[2] Troad v. 476. & Heracl. v. 997. Ed. Barnes.
[3] Nos numerus ſumus. (L. 1. Epiſt. 2. v. 27.)
[4] Nihil autem per omnes numeros augeri vult, nihil ex omni parte beatum eſſe ſuſtinet: Hoc ideò infert Cadmus, quòd Tireſias, magnus imprimis vates, cœcus eſſet. (In Eurip. Annot. p. 54.)

Nor is the effort of Æmilius Portus more fortunate, who underſtands it, "that the God is willing, that no Mortal ſhould on account of the number of his years be more reſpected [5]." An accompliſhed Friend ſuggeſted to me, that this expreſſion, implying that Bacchus was willing to be honoured by all, yet not by numbers, might perhaps infer, that the God aſpired to be univerſally, not partially, adored, or by all indefinitely, and not by a finite number of perſons: I confeſs, that I cannot acquieſce in this ingenious interpretation; for ἀριθμῶν, or numbers, include the general idea, unreſtrained by any qualified limitation; nor can any paſſage I believe be produced, where ἀριθμὸς is thus limited, or oppoſed to any more comprehenſive term: The ſame obſervation will apply to the conjecture of Reiſke [6]; who ſuppoſes that the words δι' ἀριθμῶν may imply particular claſſes of Men with exception to others. Theſe I believe are all the different ſenſes, which can probably be extracted from the original words, as they ſtand printed: The text therefore in my judgment is corrupt, and the error certainly lies in the words δι' ἀριθμῶν: Theſe are united by Heath, conſtituting the ſingle word διαριθμῶν [7], and then they preſent the excellent ſenſe, which is

[5] Διὰ τῶν ἀριθμῶν, τελέσι διὰ τὸ πλήθος τῶν ἐτῶν. Deus non vult homines ob majorem annorum numerum cæteris honoratiores eſſe. (Cited from the Edition of P. Stephens, vol. 2.)

[6] Δι' ἀριθμῶν non intelligo, neque puto ſanum; niſi forte ſint ordines, claſſes hominum: Sententia tum foret; non vult Deus a certis numeris, ordinibus hominum, ut a juvenibus, e. c. ſolis coli, ſenibus excluſis. (Ad Eurip. Animad. p. 103.

[7] Diſtinguens aut diſcriminans neminem, id eſt, citrà diſtinctionem, nullo diſcrimine facto, amplificari vult, Bacchus ſcilicet: Talem verbi διαριθμῶ ſignificationem in lexicis non reperiri fateor, ſed non prorſus abſimilem verbi

δια-

is conveyed in the Engliſh Tranſlation: This Commentator however candidly acknowledges, that no Lexicon gives an expreſs ſanction to this ſignification of the word; but he inclines to think, that it may be collected from a paſſage in Plato: He alſo ſubjoins another interpretation, ſimilar to the laſt already explained; but he prefers the idea ariſing from his own emendation: I am confident, that he has diſcovered the original ſpirit of the ſentence; and I annexed, before I read his Note, the ſame ſentiment to it: But, inſtead of διαριθμῶν, whoſe authority in this ſenſe is acknowledged to be dubious, I offered to read διαιρῶν [8], or διακρινῶν [9]: Both theſe words preciſely convey the ſame idea, implying, neminem diſtinguens aut diſcriminans, that Bacchus is ambitious of general homage without the exception of an Individual.

διαριθμεῖσθαι invenire eſt apud Platon. de Legib. lib. 7. p. 818. edit. H. Steph. Μηδὲ νύκτα καὶ ἡμέραν διαριθμεῖσθαι δύνασθαι ὤν. Poteſt etiam forſan legi, ſed minus commodè meâ ſententiâ, δι' ἀριθμὸν ὁδὸν αὔξεσθαι θέλει, ita loco reddito, per nullum autem numerum hominum certum et a ceteris diſcriminatum coli vult. (Not. in Eurip. p. 108.)

[8] The word διαιρεῖν is defined by Heſychius διακρίνειν, & διαμερίζειν. (Vox διαιρεῖν.) It occurs in the Alcmene of Eurepides,

Πάντες διαιρεῖν.

(Ed. Barnes, p. 449. v. 24.)

[9] This word is uſed by our Poet in a preſerved fragment of one of his Plays,

Τοῦτο δὲ
Ἅιδης διακρινεῖ πρότερον, ἢ 'γὼ πείσομαι

(Ed. Barnes, p. 477. v. 29.)

N° X.

Verſe Δημήτηρ θεὰ,

276. Γῆ δ' ἐϛὶν.

The Goddeſs Ceres one,

291. She is the Earth, call her by either name.

THE Goddeſs Demeter, or Ceres, is here called ſynonymous with the Earth: This title of Demeter, when analyzed, implies "Mother Earth:" Thus Diodorus Siculus aſſerts, "that the Ægyptians called the Earth "Mother," as the receptacle of all productions, and that the Græcians termed it Demeter from a ſmall variation in the word through time: For, continues he, the original appellation was Ge meter (or Mother Earth) as atteſted by Orpheus in the following line;

Γῆ, μήτηρ πάντων, Δημήτηρ πολυδότειρα [1].

This Hiſtorian alſo records in another paſſage, "that Men conſidered the Earth as Demeter: For it is certain, that Mother Earth was addreſſed by the ancient Poets and Mythologiſts under the appellation of Demeter: And thoſe things, delivered in the Poems of Orpheus, and exhibited at the celebration of the myſteries, correſponded to this

[1] Τὴν δὲ γῆν ὥσπερ ἀγαθόν τι τῶν φυομένων ὑπολαμβάνουσι μητέρα προσαγορεύσαι καὶ τοὺς Ἕλληνας δὲ ταύτην παραπλησίως Δήμητρα καλεῖν, βραχὺ μεταλλαθείσης διὰ τὸν χρόνον τῆς λέξεως· τὸ γὰρ παλαιὸν ὀνομάζεσθαι γῆν μητέρα· καθάπερ καὶ τὸν Ὀρφέα προσμαρτυρεῖν, λέγοντα. (L. 1. c. 12. ed. Weſſelin. p. 16. vol. 1.)

idea."

idea[2]." Thus Cicero obſerves, "that Ceres derived her name from bearing corn, as it were Geres, the initial letter being changed by accident, as among the Græcians; for ſhe was called Demeter, as it were Gemeter by them[3]." I have already mentioned in my Preliminary Eſſay[4] the great veneration paid to this Pagan Goddeſs, in gratitude for her communication of the imparted bleſſing of the gift of corn to Mankind: But we may here add the authority of Diodorus Siculus, "that as the Author of the greateſt benefits, ſhe received the moſt diſtinguiſhed honours, ſacrifices, feſtivals, and ſolemnities not only among all the Græcians, but among almoſt all the Barbarians, who participated of this nouriſhing food[5]." Thus Ovid,

Prima Ceres unco glebas dimovit aratro;
Prima dedit fruges, alimentaque mitia terris.
(Met. l. 5. v. 342.)

[2] Τὰς ἀνθρώπους τὴν γῆν Δήμητραν νομίζειν· καθόλου γὰρ ὑπὸ τῶν ἀρχαίων ποιητῶν καὶ μυθογράφων τὴν Δήμητραν γῆν μητέρα προσαγορεύεσθαι· σύμφωνα δὲ τούτοις εἶναι τὰ τε δηλούμενα διὰ τῶν Ὀρφικῶν ποιημάτων, καὶ τὰ παρεισαγόμενα κατὰ τὰς τελετάς. (L. 3. c. 62. Id. p. 231.)

[3] Mater autem eſt à gerendis frugibus Ceres, tamquam Geres; caſuque prima littera itidem immutata, ut à Græcis; nam ab illis quoque Δημήτης, quaſi Γημήτης, nominata eſt. (De Nat. Deor. l. 2. c. 27.) Tum ſi eſt Ceres à gerendo (ita enim dicebas) Terra ipſa Dea eſt, & ita habetur; quæ eſt enim alia Tellus? (Id. l. 3. c. 20.)

[4] P. 282.

[5] Μεγίστων γὰρ ἀνθρώποις ἀγαθῶν αἰτίαν γενομένην ἐπιφανεστάτων τυγχάνειν καὶ θυσιῶν ἔτι δ' ἑορτῶν καὶ πανηγύρεων μεγαλοπρεπεστάτων, ἃ παρ' Ἕλλησι μόνον, ἀλλὰ καὶ παρὰ πᾶσι σχεδὸν τοῖς βαρβάροις, ὅσοι τῆς τροφῆς ταύτης ἐκοινώνησαν. (L. 5. c. 68. Ed. Weſſelin. vol. 1. p. 385.)

N° XI.

Verſe 327. Οὔτ' ἄνευ τῶν νοσεῖς.

Thy deep malady
No medicines, ſave theſe, have pow'r to heal.

THIS paſſage is certainly intricate. According to the verſion of Brodæus [1], Barnes [2], and Reiſke [3], Tireſias aſſerts to Pentheus, that he was not diſordered without the opportunity of a remedy, as he had himſelf already ſuggeſted the proper relief to his inſanity: But Heath [4] with more judgment obſerves, "that the word φάρμακα in the preceding line ſignifies not only medicines and poiſons, but every ſpecies of charms and inchantments: And therefore Tireſias here inſinuates to Pentheus, that he was faſcinated by the anger of Bacchus, and had begun to give marks of inſanity:" Dr. Muſgrave [5] alſo correſponds to this idea in his interpretation. I prefer the opinion of theſe laſt-mentioned Criticks to that of the former; nor can I adopt the

[1] Nos enim ægritudinis animi tui remedia omnia ſuggeſſimus. (In Eurip. Annot. p. 54.)

[2] Neque tamen ſine hiſce remediis tibi oblatis jam animo æger es.

[3] Neque propterea inſanis, quia his medicamentis cares. (Ad Eurip. Animad. p. 104.)

[4] Τὰ φάρμακα enim non medicamenta ſolum aut venena denotant, ſed præterea omne genus veneficiorum incantamentorum et faſcinationum: Dicit igitur Tireſias Pentheum jam tunc a Baccho irato faſcinatum et mente captum iratum occœpiſſe. (Not. in Eurip. p. 109.)

[5] Neque nunc, extrà vim eorum, animo ægrotas: Significat mentem ipſi pharmacis eſſe corruptam.

unneceſſary

unneceſſary alteration of νοσεῖς into νοοῖς [6], ſuggeſted by Scaliger, which the Engliſh Tranſlator ſeems to have followed.

N° XII.

Verſe 367. Πενθεὺς δ' ὅπως μὴ τῶνθος εἰσοίσει δόμοις.

392. His rage bodes rage.

THE Engliſh Reader, in order to underſtand this paſſage, muſt be informed, that the name of Pentheus, in the Græcian Language, is nearly ſynonymous with τῶνθος, penthos, implying grief: Here therefore Tireſias plays upon the word, and inſinuates, "that Pentheus may occaſion grief to the family of Cadmus:" Thus Bacchus aſſerts in the ſequel of the Play, in alluſion to the ſame wittieiſm,

Ἐνδυσυχῆσαι τἄνομ' ἐπιτήδειος εἶ. (V. 508.)

Thy name is rightly ominous of grief. (V. 547.)

This ludicrous cuſtom of analyzing the proper names of perſons, and deriving ominous inferences from their different ſignifications in their ſtate of analyſis, appears to have prevailed among the Græcian Poets of the firſt reputation; and is one of thoſe very uncommon inſtances of a falſe ſpecies of wit or of a vitiated taſte, which can be fairly imputed to their enlightened and elegant Minds: This name of Pentheus, if we recollect his unfortunate cataſtrophe, was extremely open to this ſpecies of prevailing humour: And Theocritus has fallen into the ſame ſnare of temptation with our Poet:

[6] Neque tamen ſine his remediis ad ſanam mentem reduceris. (Cited from the Note of Barnes.)

Ἐξ ὄρεος πένθημα, καὶ οὐ Πενθῆα φέρουσαι.

(Idyll. 26. v. 34.)

And grief, not Pentheus, from the mountain brought.

(Fawkes Theoc. Id. 26. v. 34.)

Thus alſo Nonnus,

Σοὶ τάχα μᾶλλον ἔθεντο προμάντιες οὔνομα μοίρης [1]
Ὑμετέρου θανάτοιο, προάγγελον.

(Dionyſiaca, l. 46. p. 780. Ed. Falken. 1569.)

There is alſo a line of Chæremon, where the ſame witticiſm occurs:

Πενθεὺς ἐσομένης συμφορᾶς ἐπώνυμος [2].

But we may trace perhaps, even from Homer himſelf, the antiquity of this mixed ſpecies of falſe wit; for we find in the Odyſſey,

Ἦ τάχα Ἶρος ἄϊρος ἐπίσπαστον κακὸν ἕξει.

(L. 18. v. 72.)

Irus alaſs! ſhall Irus be no more,
Black fate impends, and this the avenging hour!

(Pope, Odyſſ. B. 18. v. 82.)

Though this paſſage has been differently underſtood, as

[1] I am inclined to think that we ſhould read Μοῖραι, Fata.

[2] This line is cited from the Commentary of Columna on the Fragments of Ennius in his edition of them, printed at Naples in 1590. (p. 370.) But he does not there inform us, where it originally occurs: Athenæus twice mentions Chæremon, as a Tragick Writer. (L. 1. c. 1. & L. 11. c. 2.)

appears

appears from Heſychius [3] and Euſtatius [4], I am ſatisfied in my own mind; that a colluſion on the words was intended; for Homer has himſelf given us, in the commencement of this Odyſſey, the reaſon of the appellation of Irus:

Ἶρον δὲ νέοι κίκλησκον ἅπαντες,
Οὕνεκ' ἀπαγγέλλεσκε κιὼν, ὅτε πού τις ἀνώγοι.

(L. 18. v. 7.)

But Irus his Aſſociates call'd the Boy,
Practis'd the common Meſſenger to fly,
Irus, a name expreſſive of the employ.

(Pope. Odyſſ. B. 18. v. 11.)

And the Engliſh Commentator in his Note on the Tranſlation of our Engliſh Poet has this ſenſible remark: "I confeſs I wiſh Homer had omitted theſe little colluſions of words; he ſports with Ἶρος ἄϊρος: It is a low conceit, alluding to the derivation of Irus, and means, that he ſhall never more be a Meſſenger [5]:" But Homer is ſeldom, if ever beſides [6], guilty of this forced

[3] Ἶρος ἄϊρος, ὁ ἀτυχὴς Ἶρος. (Vox Ἶρος.)

[4] Ταυτὸν τῷ Ἶρος κακόϊρος καθ' ὁμοιότητα τοῦ κακοΐλιον οὐκ ὀνομαστήν· καὶ τοῦ ὕπνος ἄϋπνος παρὰ Σοφοκλεῖ καὶ τῶν ὁμοίων· Ἢ καὶ ἄλλως ἄϊρος, ὁ μηκέτι ἐσόμενος Ἶρος, ἀλλὰ τεθνηξόμενος: This laſt ſenſe of Euſtathius appears to correſpond with the idea of an intended play on the words.

[5] See the Note on Odyſſey, B. 18. v. 82.

[6] The expreſſion of Δύσπαρις, applied to Paris in the third Iliad by Hector (v. 39.) and that of κακοΐλιον to Troy in the nineteenth Odyſſey (v. 260.) allude only to the misfortunes produced by them, aud not to any inauſpicious idea derived from their names: Thus Euſtathius in his comment on the former obſerves, that the title of Δύσπαρις is the ſame, as that of Αἰνόπαρις in Euripides, or that of Δυσελένη; and that Alcman united in one line both the titles of Δύσπαρις & Αἰνόπαρις, and ſome other Poet uſed the expreſſion of Αἰνέλενη: And thus Ilion was called κακοΐλιον, not becauſe there was any thing ill-omened in the appellation, but becauſe it ought not to be mentioned. Δύσ-

forced humour: The Dramatick Triumvirate of the Greek Tragedians, Æſchylus, Sophocles, and Euripides, appear to have been much devoted to it, and therefore we may fairly infer, that it was agreeable to the reigning faſhion of Athens in thoſe days: The former of them, Æſchylus, has thus alluded to the name of Prometheus [7] in his Play of that title, and to that of Polynices no leſs than three different times in his Seven againſt Thebes [8]: He has alſo tortured the name of Artaphrenes in his Perſæ [9], and that of Helena in his Agamemnon [10]. The next, Sophocles, has thus unſeaſonably

Δύσπαρι εἶδος ἄριστε ὅπερ Εὐριπίδης αἰνοπαρί φησιν, ὡς καὶ τὴν Ἑλενήν δυσελένην· διὰ τῆ ἐξαγγέλῳ Φρυγὸς ἀφορμὴν ἐνδέδωκε τῷ Ἀλκμᾶνι μίξαντι ἀμφότερα εἰπεῖν δύσπαρις καὶ αἰνόπαρις κακὸν Ἑλλάδι βωλιαντέρῳ· ὅθεν καὶ αἰνελένην ἕτερός τις εἶπε ἀντὶ τῆ αἰνὴν Ἑλένην· ὕστω καὶ Ἑλένη τὴν Ἴλιον κακοίλιον καλεῖ, οὐχ ὅτι δύσφημον ἢ δυσοιώνιστον τὄνομα, ἀλλ' ὅτι φησιν ἐμοὶ ἐκ ὀνομαστία. (Ed. Baſil. 1588. Il. 3. p. 85.) The ſame remark in regard to effect is inſerted in his comment on the paſſage in the Odyſſey, where he aſſerts that theſe expreſſions did not ariſe from any vitiouſneſs in the names, but becauſe they were the Authors of Evils, Οὐ διὰ φαυλότητα κλησίων, ἀλλ' ὅτι κακῶν ἐγένοντο αἴτιοι. (Id. Odyſſ. 19. p. 260.) The Δυσελένη occurs in the Oreſtes of Euripides. (v. 1391.)

7 Ψευδωνύμως σε δαίμονες Προμηθέα
Καλοῦσιν· αὐτὸν γὰρ σε δεῖ προμηθέως. (V. 86.)

8 Ἐξυπλιάζων ὄνομα Πολυνείκης βίαν
Δίς τ' ἐν τελευτῇ τὄνομ' ἐνδατούμενος
Καλεῖ. (V. 585.)

Ἐπωνύμῳ δὲ κάρτα Πολυνείκῃ λέγω. (V. 664.)

Οἱ δὴτ' ὀρθῶς κατ' ἐπωνυμίην
Καὶ πολυνεικεῖς
Ὤλοντ' ἀσεβεῖ διανοίᾳ. (V. 837.)

9 Ἄλλος δ' ἐκείνῳ παῖς τόδ' ἔργον ἤνυσε.
Φρένες γὰρ αὐτῷ θυμὸν οἰκοσφορῶν. (V. 669.)

Here, ſays the Scholiaſt, he alludes to the etymology of the name of Artaphrenes, as ὁ τὰς φρένας ἔχων ἀρτίας καὶ ἀκεραίας.

10 Ἐπεὶ πρεπόντως
Ἕλενας ἕλανδρος ἑλέπτολις. (V. 698.)

ſported

ſported with the analyſis of Ajax[11]: And our Poet is not only guilty of the repeated witticiſms on Pentheus in the two inſtances, already cited in this Play, but he twice harps in the Phœniſſæ on the idea ariſing from the divided terms of Polynices;

Ἀληθῶς δ' ὄνομα Πολυνείκην πατὴρ
Ἔθετο σοὶ θείᾳ προνοίᾳ νεικέων ἐπώνυμον. (V. 640.)

Well did thy Father give thee
A name portending conteſt and much ſtrife.
(Potter, v. 752.)

Ἰώ μοι μοι, ὦ Πολύνεικες, ἔφυς ἄρ' ἐπώνυμος. (V. 1500.)

Poor Polynices! fatal was thy name
Portending ſtrife. (Potter, V. 1670.)

The chaſte judgement of Quintilian has deſervedly branded with the epithet of "frigidum," or cold, this deduction from the name of Polynices in our Poet, as an argument for his manners: The words of this accompliſhed Critick apply with equal force to all the other paſſages infected with this favourite cuſtom: "Nam et illud apud Euripidem frigidum ſanè, quod nomen Polynicis, ut argumentum morum, frater inceſſit[12]." It appears from the fragments of the Roman Tragedians, ſtill preſerved, that they, who tranſlated the Græ-

[11] Αἴ, αἴ· τίς ἂν πότ' ὤεθ' ὧδ' ἐπώνυμον
Τὐμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;
Νῦν γὰρ πάρεστι καὶ δὶς ἀιάζειν ἐμοί. (V. 432.)
Here, ſays the Scholiaſt, it was an ancient cuſtom to refer misfortunes to the ſignification of proper names, Ἐστὶ καὶ τοῦτο ἀρχαιότροπον τὸ πρὸς τὰς ὀνομασίας ἐκφέρειν τὰς συμφοράς.

[12] Inſt. Orat. L. 5. c. 10. Ed. Burman, vol. 1. p. 405.

cian

cian Poets, adhered to this ſpecies of wit, though to a Roman ear, unacquainted with the derivation of the original words, the ænigma was abſolutely unintelligible in the Latin Language: Thus Ennius,

Andromachæ nomen qui indidit rectè indidit.
Quapropter Parim Paſtores nunc Alexandrum vocant.

Theſe lines are preſerved by Varro, who informs us, that they were copied from Euripides; and he juſtly cenſures Ennius in the following words: "He has failed in his attempt to imitate Euripides, and to deduce the etymology; for the derivations in the Greek language are obvious, and Euripides aſſerts, that the name of Andromache was given to her from her contention with a Man: But who could comprehend this ſignification in the verſe of Ennius in regard to Andromacha or Paris, who was called in Græce Alexander[13]?" The learned Scaliger in his Conjectanea[14] on Varro refers us to two other paſſages, beſides thoſe already cited in Euripides, where this licence was indulged: The former glanced at the bloody banquet of Thyeſtes, correſponding to his name,

Ἐπώνυμα δεῖπνα Θυέστ[15].

[13] Imitari dum voluit Euripidem & ponere etymon eſt lapſus: Nam Euripides quod Græca poſuit, etyma ſunt aperta: Ille ait ideò nomen additum Andromachæ, quod ἀνδρὶ μάχεται. Hoc Ennii quis poteſt intelligere in verſu ſignificari,

Andromachæ nomen qui indidit, rectè indidit,
Aut Alexandrum ab eo appellatum in Græciâ, qui Paris fuiſſet.

(De Ling. Lat. l. 6. p. 79. Ed. 1581.)

[14] Sic Euripides de Thyeſte, ut citant Grammatici; et de Apolline, Citat Macrobius. (Ed. Varron. 1581. p. 146.)

[15] This fragment is not inſerted in the edition of Euripides by Barnes or by Muſgrave, and I know not from what Grammarian Scaliger copied it.

And

And the other in a fragment of the Phaeton of our Poet, preſerved by Macrobius [16], played on the word Apollo, as derived from his deſtroying power by the rays of the ſun:

Ὦ χρυσοφεγγὲς Ἥλι', ὥς μ' ἀπώλεσας;
Ὅθεν σ' Ἀπόλλων' [17] ἐμφανῶς κλήζει [18] βροτός.

The Engliſh Reader has a fair opportunity of feeling the abſurdity, ariſing from this wanton diſplay of wit, by recalling to his memory ſeveral paſſages in Shakeſpeare, who was much addicted to it. I will mention only one where he ſurpaſſes all his Predeceſſors from the rank exuberance of his luxuriant fancy.

K. Rich. What comfort, Man? how is't with aged Gaunt?

Gaunt. Oh, how that name befits my compoſiton!
Old Gaunt, indeed! and gaunt in being old:
Within me Grief hath kept a tedious faſt;
And who abſtains from meat that is not gaunt?
For ſleeping England long time have I watch'd;
Watching breeds leanneſs, leanneſs is all gaunt:

[16] Alii cognominatum Apollinem putant ὡς ἀπόλλυσα τὰ ζῶα; exanimat enim et perimit animantes, cum peſtem intemperie caloris immittet, ut Euripides in Phaetonte. (Saturn. l. 17. c. 17. ed. 1670. p. 273.)

[17] Thus this word Ἀπόλλων, Apollinem, is rightly printed in the Scholiaſt of the Oreſtes of our Poet (On v. 1390.) where theſe lines are cited, and in Scaliger on Varro, and alſo in the edition of our Poet by Dr. Muſgrave (vol. 3. p 579.) But Gronovius, Editor of Macrobius, and alſo Barnes in his Euripides has erroneouſly printed it Ἀπόλλων, Apollo.

[18] Thus Scaliger and Muſgrave reads κλήζει, but the Scholiaſt on Oreſtes, Gronovius, Editor of Macrobius, and Barnes have ſubſtituted κλήσει, in the future tenſe.

The

The pleaſure that ſome fathers feed upon
Is my ſtrict faſt, I mean my children's looks;
And, therein faſting, thou haſt made me gaunt.
Gaunt am I for the grave, gaunt as a grave,
Whoſe hollow womb inherits nought but bones.

(Richard II. A. 2. S. 1.)

Such ribaldry, as this, is even unworthy of the ſportive levity of the Comick Thalia, and totally incompatible with the ſolemn deportment of the Tragick Melpomene.

N° XIII.

Οσία, πότνια θεῶν,
Οσία δ', ἃ κατὰ γᾶν
Verſe 372. Χρύσεα πτέρα φέρεις.

Holy, by the Gods rever'd,
Holy Queen, who joy'ſt to wave
397. O'er the earth thy golden wing.

THE Latin Verſion of Canter, Barnes, and Muſgrave, gives no determined appellation to the Pagan Goddeſs, here invoked by the Chorus; but by tranſlating Ὅσία under the epithet Sancta only characterizes her by adjectives, without the ſupport of any ſubſtantive expreſſed: The Reader is therefore left to his own imagination to aſcertain with preciſion the identity of this Female Divinity. I think we may venture to aſſert, that the Athenian Theatre was certainly at no loſs to underſtand the object of addreſs; nor would ſo

clear a Poet, as Euripides, begin a choral ode, by confounding the Audience with a ſtring of epithets: If therefore there exiſts any difficulty in the paſſage, it either ariſes from our ignorance in the Greek Language, or in the Pagan Mythology. The firſt Commentator, who to my knowledge has attempted to explain the object of invocation, is Heath: And he imagines, that there are two diſtinct Goddeſſes to which the Poet here alludes: For, according to his idea, "the Chorus in the firſt place addreſſes Themis, and then Nemeſis, whom Pauſanias, continues he, relates to be uſually repreſented by the Smyrnæans with wings [1]:" But this very circumſtance is mentioned by Pauſanias, as extraordinary, and peculiar to the Smyrnæans, ſince he aſſerts, immediately before this obſervation, "that neither the ſtatue of Nemeſis in Attica, nor any other antient repreſentation of this Goddeſs had wings [2]:" It is therefore very unnatural to ſuppoſe, that Euripides here alludes to the Goddeſs Nemeſis; nor is the object of this addreſs double, but confined to one Divinity: It would not only augment the difficulty of aſcertaining them to increaſe the number of Perſons; but it would in a great meaſure deſtroy the awful ſolemnity of the appeal.

There is more probability, as well as propriety, contained in the other ſuppoſition of this Critick, that the God-

[1] Themida primo loco Chorus alloquitur, deinde Nemeſin, quam Deam a Smyrnæis alatam effingi ſolere tradit Pauſanias. (Attic. p. 82. Not. in Eurip. p. 109.)

[2] Πτερὰ δ' ἔχουσι οὐδὲ τοῦτο τὸ ἄγαλμα Νεμέσεως, οὔτε ἄλλο σπανίζει τῶν ἀρχαίων· Ἐπεὶδη δὲ Σμυρναίοις τὰ ἀγιώτατα ξόανα ἔχειν πτερὰ οἶδα ὕστερον. (L. 1. c. 33. p. 82.)

deſs Themis is the object of this invocation: This conjecture he might have enforced by obſerving the great veneration paid by the Ancients to this Pagan Deity: Homer deſcribes her, as preſiding over the feaſts of the Gods, and diſtributing nectar to them [1]: Heſiod makes her the ſecond Wife of Jupiter, and aſſigns her Eunomia, Juſtice, and Peace, for her three Daughters [2]: Theſe are expreſsly ſtiled in Pindar,

Χρύσεαι
Παῖδες εὐβούλᾳ Θέμιτος, (Olym. Od. 13. v. 11.)

"The golden Daughters of Themis," as ſhe herſelf is honoured in this paſſage of Euripides with the epithet χρύσεα [3], or golden, to denote her tranſcendent excellence: But I do not recollect any authority among the Ancients, where the appendage of wings is aſſigned to Themis, which is an eſſential characteriſtick of the Divinity here invoked: I therefore imagine, that another Goddeſs, and not Themis, is the preſent object of contemplation: In order to aſcertain her, let us conſider the ſituation of the Chorus: The royal Pentheus has juſt left the ſtage, after expreſſing the violence of his indignation againſt the Prophet Tireſias, as Votary of Bacchus, and alſo againſt the effeminate Stranger, the diſ-

[1] Il. 15. v. 88 & 95.
[2] Theog. v. 900 & 901.
[3] This cannot be conſtrued with the manuſcript reading of πλέυγα, for it ought then to be χρυσέαι, yet Canter in his Latin verſion has fallen into this grammatical error by rendering χρύσεα πλέυγα, aureas alas: And Dr. Muſgrave ſeems to have committed the ſame in his Note, where he inſerts the original πλέυγα in the Greek text: Cur enim diceret Sanctimoniam alas aureas in terrâ gerere? The word πλέρα, inſtead of it, is a ſubſtituted innovation of Barnes, which no more correſponds, than the other, to the metre of the Antiſtrophe.

guiſed

guiſed God himſelf, and the divine Leader of theſe Bacchanalians, whom he threatens to puniſh with lapidation [4]: Hence the Female Chorus, alarmed with the conduct of this imperial Atheiſt, would naturally invoke with their ſupplicating ſong in this moment of horror the ſacred Goddeſs of Piety or Religion: It remains however to ſhew, that the original words, and the poetical attributes correſpond to this amiable Divinity: This eſſential circumſtance is entirely omitted by Muſgrave [5] and by Reiſke [6], who both have juſtly conceived that Sanctimonia, according to their expreſſion, was the Goddeſs here deſigned: But the former, inſtead of illuſtrating the printed text of his Author, ſports with his own conjectures, and ſubſtitutes even a Latin verſion, correſponding to one of them: The latter roundly aſſerts, that ὁσίᾳ is a ſubſtantive, and not an adjective, and leaves the incredulous Reader to diſbelieve the truth of it. I proceed therefore to eſtabliſh the grammatical fact, that the Goddeſs Ὁσία, or Piety, is here implored. The word ὁσίη twice occurs in Homer, independent of any other ſubſtantive there expreſſed;

Οὐδ' ὁσίη κακαὶ ῥάπτειν ἀλλήλοισιν. (Odyſſ. l. 16. v. 423.)

Οὐχ ὁσίη κλαμένοισιν ἐπ' ἀνδράσιν εὐχετάασθαι. (Ib. l. 22. v. 412.)

[4] V. 356. [5] Cur enim diceret Sanctimoniam?

[6] Ὁσία eſt nomen ſubſtantivum & fictum numen, O Sanctimonia. (Ad Eurip. Animad. p. 104.) The Italian Tranſlator Carmeli in his Narrazione, prefixed to the Bacchæ, ſuppoſes that Venus is the Goddeſs here invoked by the Chorus (Tom. 7. p. 21.) But in his Note, ſubjoined to the Text, he aſſerts, that Juſtice, or Themis and Aſtræa, as ſhe was called by the Ancients, is the object of invocation. (Id. p. 80 & 81.)

But Euſtathius conſiders the expreſſion in both theſe paſſages, as elliptical, and ſuppoſes ſome ſubſtantive underſtood to ſupport the epithet ὁσίη[7]: There is no neceſſity however for this interpretation, ſince ὁσίη occurs in the ſame manner in other places: Thus in the Hymn to Apollo, commonly attributed to Homer, as Clarke in his Note on the laſt mentioned paſſage of the Odyſſey obſerves:

Ὡς γὰρ τὰ πρώτιστ' ὁσίη γένετ'.

Odyſſ. &c. vol. 2. p. 693. Ed. Clarke.

I alſo find in Pindar the following exclamation:

Ὁσία
Κλυτὰν χέρα ὁι προσενεγκεῖν;

Pyth. Od. 9. v. 62.

And Ariſtophanes has even connected another adjective with it;

Κἀγὼ νομίσας πολλὴν ὁσίαν τὸ πράγμαλος.

Plutus, v. 682.

Beſides theſe reſpectable Authorities, Demoſthenes in his Oration againſt Midias has twice uſed the word ὁσία on the moſt ſolemn occaſion: "Καὶ ὅτε θεὸς, ὅθ' ὁσίαν, ὅτ' ἄλλο ὀδὲν ἐποιήσαλο ἐμποδὼν τῷ τοιούτῳ λόγῳ[8]: Neither the Gods, nor Religion, nor any thing elſe was an obſtacle to this aſſer-

[7] Τὸ δὲ ὐδ' ὁσίη, ἀντὶ τοῦ ὐδ' ὁσίου ἐλλελεῖφθαι δοκεῖ. Λείπει γὰρ τὸ βελὴ, ἢ τοιοῦνδε τι· ἵνα λέγη, ὡς ὐκ ἐστὶν ὁσία δίκη, ἢ βέλη, ἢ πρᾶξις τὸ τὰς ἱκέτας ῥᾴστιον ἀλλήλοις κακά. Ἐν δὲ τῷ ὐχ' ὁσίη λείπει τὸ δικὴ, ἢ τὸ εὐχὴ, ληφθὲν ἀπὸ κοινοῦ· ἵνα λέγη, ὅτι ὐχ ὁσίη εὐχὴ, τὸ ὅτως εὔχεσθαι.

[8] Ed. Taylor, vol. 2. p. 124. Here ſays the Editor, Ita Editi et MS. conſtantiſſimè, Ὁσίαν: Solus Wolfius Ὁσίου. (P. 186.)

tion:

tion: Καὶ τὸ τῆς ὁσίας, ὅτι δήποτ' ἐςὶ τὸ σεμνὸν καὶ τὸ δαιμόνιον, συνηδίκηται [9]: Whatever is venerable or awful in Religion has been violated by him." The learned Reader may find more authorities from Herodotus and Plato in ſupport of ὁσία, as a ſubſtantive, under the article of the word in the Lexicon [10] of H. Stephens, to whom I am indebted for the paſſages, cited from Demoſthenes, and Ariſtophanes: But Heſychius [11] has alſo the word ὁσίη, which he has defined by θέμις. I thought it a deference due to the teſtimony of Euſtathius to enter into this verbal criticiſm in order to eſtabliſh the validity of ὁσία againſt his opinion, before cited in his comment on Homer. I now proceed to ſhew, that the poetical attributes in this paſſage of Euripides correſpond with the Goddeſs of Religion or Piety: She is here ſaid to be σώτνα θεῶν, or revered by the Gods themſelves; and can any appellation be better adapted than this, which is confirmed by the following beautiful and pictureſque addreſs of Statius to Pietas?

Summa Deum [12] Pietas, cujus gratiſſima cœlo
Rara profanatas inſpectant numina terras:

[9] Id. p. 133. In both paſſages Dr. Taylor has tranſlated Ὁσίαν by Religio.
[10] Vol. 2. p. 1518. [11] Vox Ὁσίη.

[12] Thus Statius in another paſſage makes the Goddeſs herſelf aſſert, that ſhe often oppoſes even the will of the Gods:

Ac ſæpe Deorum
Obſtaturam animis.
(Theb. l. 11. v. 466.)

Montfaucon mentions on a Medal of Antoninus Pius a temple with the inſcription to Pietas. (Antiq. Expliq. tom. 2. p. 121.)

Huc vittata comam, niveoque inſignis amictu,
Qualis adhuc præſens, nullâque expulſa nocentum
Fraude rudes populos atque aurea regna colebas.

Sylv. l. 3. ep. 3. v. 5.

The general epithet of χρύσεα, or golden, is alſo applied with ſingular propriety to this tranſcendent Goddeſs, as the Roman Poet calls her reign on earth a golden one: And he repreſents her in his Thebaid, as flying from the field of battle to heaven at the ſight of Tiſiphone, in order to make her complaint before Jupiter:

Dejectam in lumina pallam
Diva trahit, magnoque fugit queſtura Tonanti.

L. 11. v. 496.

This we may candidly admit, as an authority in point, in ſupport of the wings of this Goddeſs.

N° XIV.

Πάφον θ' ἄν ἑκατόςομοι
Βαρβάρȣ ποταμȣ̃ ῥοαὶ
Καρπίζȣσιν ἄνομβροι
Ἢ ὅπȣ καλλιςευομένα
Πιερία Μȣ́σειος ἕδρα,
Verſe 409. Σεμνὰ κλιτὺς Ὀλύμπȣ.

Oh! that at Paphos I were laid,
Careleſs beneath ſome fragrant ſhade,
Where from an hundred mouths through meads,
Which ſpring's eternal verdure know,
His rich train the Barbarick River leads,
And viſiting the plants and and flow'rs
Supplies the ſoft-deſcending ſhow'rs!
Or up Pieria's craggy brow
Might I my footſteps bend,
In whoſe enchanting ſoft retreats
The Muſes love to form their ſeats,
442. Then to Olympus' hallow'd heights aſcend!

The Chorus, having wafted their ſublime imagination to Cyprus, is now tranſported to the favourite Paphos of Venus in that enchanting Iſland: Hence the Goddeſs derived her title of Paphia, which the Weſtern diſtrict of Cyprus ſtill retains to this day [1].

[1] Sandys's Travels, p. 218. Dapper Deſcription des Iſles de L'Archipel. p. 28. Thevenot's Travels to the Levant. Ed. Harris, vol. 2. p. 831.

The attachment of Venus to this conſecrated Iſland is often celebrated by the Pagan Poets: Heſiod [2] repreſents it as the place of her birth, and hence her title of Κυπρογένης in Pindar [3]; but Homer [4], Tacitus [5], and Pomponius Mela [6] aſſert, that ſhe alighted here, when ſhe emerged from the Ocean: Our Poet has juſt emphatically called Cyprus "the Iſland of Aphrodite [7];" and Dionyſius Periegetes terms it "the lovely city of this Deity [8]:" Her ſacred area and eſſenced altar at Paphos is recorded in the Odyſſey [9], and in the Æneid [10] and Thebaid [11] ſhe is there honoured with a temple and an hundred altars, which Virgil paints, as glowing with Sabæan frankincenſe, and exhaling ever-verdant chaplets: We are not to conſider theſe beautiful expreſſions entirely as the romance of Poetry, ſince Hiſtorians and Geographers unite in atteſting the particular adoration of this amiable Goddeſs at Paphos: Thus Strabo [12], Pauſanias [13], and Pliny [14], ſpeak of the ſhrine of Venus in that City; and Tacitus not only informs us in his Annals, "that it was the moſt ancient in the Iſland of Cyprus [15];" but he aſſerts in his Hiſtory, "that Titus, ſon of Veſpaſian, was ſeized with the inclination of viſiting the temple of the Paphian Venus, ſo highly diſtinguiſhed both by Natives and Foreigners [16]." We next proceed to conſider the alluſion of our Poet to the

[2] Theog. v. 199. [3] Olym. Od. 10. v. 125.
[4] Ed. Clarke Odyſſ. &c. vol. 2. p. 740. [5] Hiſt. l. 2. c. 3.
[6] L. 2. c. 9. [7] V. 401. [8] V. 508.
[9] L. 8. v. 363. See alſo the Hymn of Homer. Ed. Clarke Odyſſ. &c. vol. 2. p. 730.
[10] Æn. 1. v. 421. [11] L 5. v. 61. [12] L. 14. p. 1002. Ed. Janſon.
[13] L. 8. c. 5. p. 607. Ed. Kuhn. [14] Nat. Hiſt. l. 2. c. 96.
[15] Annal. l. 3. c. 62. [16] Hiſt. l. 2. c. 2.

Barbarick

Barbarick River, whoſe hundred mouths, unſupplied with ſhowers, are here ſaid to fertilize Paphos: This expreſſion, literally underſtood, preſents to us the image of a powerful River of a very conſiderable extent; but no ſuch River of this magnitude can be found, either in the ancient or modern Geography of the Iſland of Cyprus to correſpond to this idea: The learned Meurſius has collected with his great induſtry and deep erudition in his Cyprus the names of all the different ſtreams, recorded in that Iſland: Among others he includes Bocarus, on the authority of Heſychius [17], who pronounces it a river at Salamis, flowing from the mountain Acamas: And I apprehend, continues Meurſius, that the name of this River is corrupted in the Bacchæ of Euripides [18]: Here he inſerts the preſent paſſage of the Chorus, and ſubſtitutes Βωκάρε πόλαμῦ, or the River Bocarus, inſtead of Βαρβάρε πόλαμῦ, or the Barbarick River: But the teſtimony of Heſychius, produced by him, is an apparent refutation of this unguarded conjecture: For if Bocarus were a river at Salamis in Cyprus, it could not, without flowing through the whole Iſland, ſupply Paphos, ſince the former City ſtood on the North Eaſt of the Iſland, while the latter was built on the South Weſtern extremity: This remark is obvious from the contemplation of the Modern Map of Cyprus, where the oppoſite quarter of the Iſland to Paphia is now called Salaminia; and the modern

[17] Βώκαρος, πόλαμὸς ἐν Σαλαμῖνι ἐκ τῦ Ἀκάμαντος ὄρες φερόμενος. Vox Βώκαρος.

[18] Ac corruptum eſſe puto ejus nomen apud Euripidem in Bacchis. (Cyprus, l. 1. c. 30. p. 80. Ed. 1675.)

name

name of the ancient Paphos is Baſa, or Baſſo, while the ancient Salamis was afterwards called Conſtantia [19], and was ſituated, according to Sandys [20] and Dapper [21], on the ſcite of Famagoſta: This latter Traveller, in his account of Cyprus, is guilty of an unpardonable error on this ſubject; for he argues againſt Heſychius on the point of ſituation of the River Bocarus at Salamis on the expreſs authority of this line in Euripides, which he twice tranſlates, as if Βωκάρε, Bocarus, and not Βαρβάρε, Barbarick, were the original reading in the text of our Poet, who would then fix it at Paphos [22]: It is obvious that Dapper, though he never mentions Meurſius on this occaſion, adopted his un-

[19] Κωνσάντεια, ἡ νῦν ἐν Κύπρῳ Σάλαμις (Stephanus Byzantinus vox Κωνσάντεια.) See alſo Suidas (vox Ἐπιφάνιος.) And Meurſius, Poſteà Conſtantia dicta eſt. (Cyprus, l. 1. c. 20. p. 58.)

[20] This City was afterwards called Conſtantia, but deſtroyed by the Jews in the days of the Emperor Trajan, and finally by the Saracens in the reign of Heraclius; upon the ruins thereof the famous Famagoſta was erected. (P. 219. Ed. 1615.)

[21] Cette ville fut enſuite renverſée de fonds en comble par ordre de Richard Roi d'Angleterre, bien qu'elle fut preſque déſerte & inhabitée depuis plus de cent ans auparavant: On en voit encore les maſures ſur un coteau à deux miles de la nouvelle Famagouſte.—Il eſt certain que c'eſt l'ancienne Salamis, qui fut enſuite appellée Conſtantia, qu'il faut tenir pour l'ancienne Famagouſte. (De l'Iſle de Cypre, p. 29. Ed. 1702.)

[22] Bocarus en étoit une riviere qui ſortoit du mont Acamas, & couloit, ſuivant Heſychius, au travers de la ville de Salamis: Ce qu'il avance pourtant ſans aucune aparence de raiſon, parce qu'il s'enſuivroit de la qu'elle traverſeroit toute l'ile d'Occident en Orient, à cauſe que le mont Acamas eſt à ſon extremité Occidentale; & il paroit par les écrits d'Euripide, qu'elle couloit le long de la ville de Paphos, puis qu'il dit que les flots de cette riviere à cent embouchures fertiliſent le terroir de Paphos ſans le ſecours de la pluie, (Id. p. 27.) Son terroir étoit fertiliſé ſans le ſecours de la pluie par les eaux d'une riviere à cent embouchures, apellée Bocarus, comme le raporte Euripide. (Id. p. 36.) But the Italian Tranſlator, Carmeli, deſerves a cenſure of the moſt ſevere nature; for he has not only inſerted Βωκάρε into the printed text of Euripides; but unjuſtifiably declares in his Note, that Βάρβαρος, inſtead of Βώκαρος, is an error of the Preſs in the edition of Barnes. (Tom. 7. p. 84 & 85.)

ſupported

ſupported conjecture, as the genuine language of Euripides: It muſt however be acknowledged in his favour, that his other argument againſt Heſychius, becauſe Mount Acamas was on the Weſtern extremity of Cyprus, has great foundation of truth; for Strabo expreſsly aſſerts, that it was ſo ſituated [23], and connects it with Paphos [24]: Pliny alſo places the Promontory of Acamas on the Weſt [25]: And Sandys obſerves, "that the uttermoſt Promontory, which ſtretcheth to the Weſt with the ſupereminent Mountain, now called Capo Saint Pifano, bore formerly the name of the Athenian Acamas [26]:" But the true Interpretation of this paſſage of Euripides does not depend on any obſcure point of ancient Geography; ſince it is certain, that there was never a River of that extent in Cyprus to anſwer the idea of "the hundred mouths," in the magnificent language of the Chorus: Our Traveller Sandys declares, "that the brookes (for rivers it hath none) rather merite the name of torrents, being often exhauſted by the Sunne [27]:" And Dapper, correſponding in ſentiment, aſſerts, "that the Iſland has no navigable river, and thoſe, which are there, may be rather called rivulets than rivers, ſince one often ſees them dry in the midſt of ſummer [28]." Hence we may

[23] Ὁ δ' Ἀκάμας ἐστὶν ἄκρα κείμενος μὲν ἐπὶ τῶν ἑσπερίων τῆς νήσου μερῶν. (L. 14. p. 1000. Ed. Janſon.)

[24] Κατὰ Πάφον καὶ τὸν Ἀκάμαντα. (Id.) Εἶθ' ὁ Ἀκάμας ἐστὶ μετὰ Πάφον. (Id. p. 1002.) Ἔστιν ἐν τῇ δυσμικῇ πλευρᾷ κεῖται, ἐν ᾗ καὶ ἡ Πάφος καὶ ὁ Ἀκάμας. (Id. p. 1003.)

[25] Inter duo promontoria, Dinaretum et Acamanta, quod eſt ad occaſum. (Nat. Hiſt. l. 5. c. 35.

[26] P. 221. Ed. 1615. [27] P. 222.

[28] Cette île n' a point de riviere navigable, et celles qui y ſont pourroient plutot étre apellées des ruiſſeaux que des rivieres, puis qu'on les voit ſouvent à ſec au fort de l' été. (Deſcription des Iſles de l'Archipel. p. 27. Ed. 1702.)

fairly conclude, that the expreſſion of our Poet cannot be literally underſtood, as applied to any River of Cyprus: The Cambridge Editor therefore has with equal judgment and propriety in his Note referred the idea to the mighty Ocean,

Μέγα σθένος Ὠκεανοῖο,
Ἐξ ἑπερ πάντες ποταμοὶ καὶ πᾶσα θάλασσα,
Καὶ πᾶσαι κρῆναι καὶ φρείατα μακρὰ νάουσιν.

(Il. 21. v. 197.)

The eternal Ocean, from whoſe fountains flow
The ſeas, the rivers, and the ſprings below.

(Pope, Il. 21. v. 214.)

And in ſupport of the word ποταμὸς, or river, applied to the Ocean, he has produced the following authority from Homer himſelf:

Αὐτὰρ ἐπεὶ ποταμοῖο λίπεν ῥόον Ὠκεανοῖο.

(Odyſſ. 12. v. 1.)

To this he might have added other inſtances from the ſame reſpectable ſource:

Τὴν δὲ κατ' Ὠκεανὸν ποταμὸν φέρε κῦμα ῥόοιο.

(Odyſſ. l. 11. v. 638.)

Ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος Ὠκεανοῖο.

(Il. l. 18. v. 606.)

Παὰρ δ' ἴσαν Ὠκεανὸς τε ῥοὰς.

(Odyſſ. l. 24. v. 10.)

We

We have alſo the teſtimony of Herodotus, "that he knew of no River, which could be called an Ocean; but he imagines that Homer, or ſome other ancient Poet, finding this appellation, inſerted it into his Poetry[29]:" And Diodorus Siculus, after citing the laſt-mentioned paſſage from the Odyſſey, aſſerts, "that Homer here called the River an Ocean, becauſe the Ægyptians in their language applied this name to the Nile[30]:" But the various other paſſages, where the ſame epithet occurs, indiſputably annexed to the Ocean itſelf, eſtabliſh the uſe of it: Thus Strabo declares, "that Homer has ſometimes called the whole Ocean a River, and ſometimes only a particular portion of it[31]:" And the Scholiaſt on the Oreſtes of our Poet[32] obſerves, that Euripides has repreſented the Ocean, as a River, in the ſame manner, as Homer has done; and in proof of his allegation he cites the following line,

Οὔτε τις ἔν ποταμῶν ἀπέην νόσφ' Ὠκεανοῖο.

Beſides the very ſituation of Paphos is a full confirmation of the ſenſe of this paſſage, as applied to the Ocean: for Ovid deſcribes it, as ſurrounded by it:

Non alto repetit Paphon æquore cinctam,

(Met. l. 10. v. 530.)

[29] Οὐ γάρ τινα ἔγωγε οἶδα ποταμὸν Ὠκεανὸν ἐόντα· Ὅμηρον δὲ ἤ τινα τῶν προτέρων γενομένων ποιητέων δοκέω τὸ οὔνομα εὑρόντα ἐς τὴν ποίησιν ἐσενείκασθαι. (l. 2. c. 23.)

[30] Ὠκεανὸν μὲν ἔν καλεῖν τὸν ποταμὸν διὰ τὸ τὺς Αἰγυπτίους κατὰ τὴν ἰδίαν διάλεκτον Ὠκεανὸν λέγειν τὸν Νεῖλον. (L. 1. c. 96. vol. 1. p. 108. Ed. Weſſel. See alſo, l. 1. c. 12. p. 16. & l. 1. c. 19. p. 22.)

[31] Ὁμοίως δὲ καὶ ποταμὸν τὸν ὅλον Ὠκεανόν· λέγει δέ καὶ μέρος τῦ Ὠκεανῦ τὶ ποταμὸν, καὶ ποταμοῦ ῥόον ἀ τῦ ὅλυ ἀλλὰ τῦ μέρος. (L. 1. p. 10. Ed. Janſon.)

[32] Καὶ ἔτος δὲ ποταμὸν ὑπείληφε τὸν Ὠκεανὸν· καὶ Ὅμηρος. (On V. 1378.)

And

And he even ventures to call it in another paſſage an iſland:

Illa Paphon genuit, de quo tenet inſula nomen.
(Id. v. 297.)

We alſo find in Strabo, that Alcman termed it "the circumfluous Paphos [33];" and Apuleius applies the ſame epithet to its conſecrated ſhrine [34]: Though Dr. Muſgrave cites the two laſt authorities, yet inſtead of acquieſcing in the excellent application of this paſſage to the Ocean, or without attempting to refute it, he firſt alters the epithet ἑκατόζομοι into another of his own coining, ἐρατόζομοι [35]; and then refers the idea of our Poet to the River Seſtrachus, mentioned by Nonnus: Thus Reiſke changes Πάφον into Φάρον, and aſſerts, that Euripides here alludes to the Nile [36]: But all ſuch licentious conjectures of Criticiſm, as theſe, are no ſooner mentioned than exploded.

The next object of illuſtration is the epithet ἄνομβροι, without ſhowers: This is paſſed over in ſilence by Barnes and the other Commentators, except Muſgrave [37], who aſſerts, "that no one has ever related to his knowledge, that rain

[33] Πάφον περιῤῥύτην. (L. 8. p. 524. Ed. Janſon.)

[34] Nunc circumfluo Paphi ſacrario coleris. (Met. l. 11. p. 239. Ed. Pricæus.)

[35] Scripſiſſe videtur Euripides ἐρατόζομοι amœno oſtio in pelagus exeuntes: Audiamus modo Seſtrachi apud Nonnum deſcriptionem, p. 246: Seſtrachus enim dicitur, non Bocarus, qui Paphum alluit, fluvius.

[36] Φάρον, inſulam Ægypti apud Alexandriam; ſanè in ſequentibus Nilum deſcribit. (Ad Eurip. Animad. p. 104.)

[37] See his Note (on v. 406.)

was

was unknown to Cyprus: But Tacitus [38], continues he, comes neareſt to it in his deſcription of the altar of the Paphian Venus, as never moiſtened with ſhowers, though in open air: And Pliny [39] relates, that there is a ſhrine of Venus at Paphos on whoſe altar (or according to the reading of others on whoſe area) it never rains:" Thus far the Oxford Editor; and Montfaucon [40] has inſerted two engravings of this Paphian temple from Medals, which diſplay in their frontiſpiece, as he imagines, the repreſentation of the ſpot, unwatered with rain, as deſcribed by Pliny and Tacitus: But our Poet could never allude to any place of ſo ſmall a circumference, as the area of a temple, by the epithet ἄνομβροι, unfed by ſhowers, which is here applied to the hundred mouths of the Barbarick River, fertilizing all Paphos: The expreſſion therefore muſt be general, and relate to the Natural Hiſtory of Cyprus: The following paſſage from the Travels of Sandys will ſerve as an excellent illuſtration: " In the time of Conſtantine the Great the Iſland was for ſixe & thirtie years together almoſt ut-

[38] Precibus & igne puro altaria adolentur, nec ullis imbribus quanquam in aperto madeſcunt. (Hiſt. l. 2. c. 3.)

[39] Celebre fanum habet Veneris Paphos, in cujus quandam aram (Alii legunt aream) non impluit. (Hiſt. Nat. l. 2. c. 96.)

[40] Des Temples de Venus un des plus celebres étoit celui de Paphos, bâti par Agapenor, dit Pauſanias; on en voit le frontiſpice en pluſieurs médailles: Nous en donnons deux fois la forme qui varie un peu ſur les médailles; il eſt d'une ſtructure aſſez particuliere; devant le frontiſpice eſt une petite place en demi cercle; c'eſt apparemment l'area, dont parle Pline, dans laquelle il ne pleuvoit jamais; & que pour cette raiſon les Monetaires n'auront pas manqué d'exprimer: Quoiqu' il en ſoit, entre les lieux, ou il ne pleuvoit jamais, Pline met cet aire ou place de temple de Venus Paphienne: Tacite en parle auſſi, & ajoûte d' autres choſes qui ſervent à l'explication de ces médailles. (Antiq. Expliq. vol. 2. p. 89. et Pl. 17. fig. 1 et 2.)

terly

terly abandoned, raine never falling during that ſeaſon [41]:" He does not inform us on what authority he has inſerted this anecdote, which is not mentioned by the learned Meurſius; but Thevenot in his voyage to the Levant has obviouſly borrowed it from Sandys without any acknowledgment in his account of Cyprus [42]; and Dapper in his Deſcription of the Iſlands of the Archipelago relates the ſame fact on the evidence of common report with this variation, that he fixes the term to thirty years only, and in the time of the Empreſs Helena, Mother of Conſtantine the Great [43]: Though this marvellous ſtory ſhould not be credited to its full extent, yet a fair inference may be drawn from it to prove the received and popular idea of the ſcarcity of rain in Cyprus, and conſequeutly the propriety of the epithet ἄνομβροι in this choral line of Euripides: Beſides Dapper aſſerts in the general outline of the Climate of this Iſland, "that there paſs whole ſummers without a drop of rain [44]: And that the laſt Inhabitants would have diſplayed their ingenuity more in guarding particularly againſt the want of water [45]. I proceed to illuſtrate the three remaining lines, which are the ſubject of our contemplation. The Cambridge Editor aſſerts, that neither Pieria or Olympus, as belonging to Macedonia, has any connexion with Paphos or Cyprus; and

[41] P. 222. Ed. 1610.

[42] Collection of Voyages by Harris, Vol. 2. p. 831.

[43] On dit, qu'il paſſa trente ans ſans y pleuvoir du tems de l'Imperatrice Heléne mere du grand Conſtantin. (P. 44. Ed. 1703.)

[44] Comme il y a des étez qu'il n'y pleut point du tout. (Id.)

[45] Ses derniers habitants euſſent été plus ingenieux ſur tout à n' y laiſſer pas manquer d'eau. (Id. p. 45.)

therefore for this reaſon, as well as for the correſpondence of the metre with the Antiſtrophe, he inſerts the copulative conjunction ἢ before ὅπῃ: But he is remarkably unguarded in part of this declaration, ſince Strabo in his account of Cyprus relates, "that there was an eminence, called Olympus, which had a temple of Venus under her title of Acræa, or the Goddeſs of the Promontory [46]:" And Ptolemy in his Geography aſſerts, "that on the Southern part of the Iſland of Cyprus was the Mountain Olympus [47]:" This would admirably connect with the preceding lines, applied to Paphos, by the relative conjunction of ὅπῃ: But Strabo alſo adds, that this temple on Olympus was inacceſſible and inviſible by Women [48]: The Female Chorus therefore could not with any propriety wiſh to be wafted to this ſacred mountain of the Cyprian Venus; and what then ſhould we ſay to Pieria, the ſeat of the Muſes? Was there in Cyprus any place of this denomination? The learned Meurſius has inſerted in his Treatiſe on this Iſland a Pieria [49], but he alludes to no other authority than this paſſage in the Bacchæ, conſequently no inference can be drawn from this circumſtance: The only Pieria in Ancient Geography is the celebrated region in Macedonia, and that Seleucia [50],

[46] Ἡ δ' ἀκρώρεια καλεῖται Ὄλυμπος, ἔχουσα Ἀφροδίτης Ἀκραίας ναόν. (L. 14. p. 1001.)

[47] Τὰ μὲν μεσημβρινὰ, ἡ Ἀμαθουσία καὶ ὁ Ὄλυμπος. (L. 5. c. 14. p. 157. Ed. Berth.)

[48] Ἄδυτον γύναιξι καὶ ἀόρατον. (L. 14. p. 1001.)

[49] L. 1. c. 29.

[50] Strabo, l. 7. p. 487. Ptolem. l. 5. c. 15. Cicero ad Attic. l. 11. ep. 20. Plin. Hiſt. Nat. l. 5. c. 12 & 18.

which was ſo denominated: Since the latter was equally unconnected with Cyprus, the expreſſion of the Chorus muſt apply to the former, ſo cloſely concerned with the Muſes and Olympus, that Heſiod calls them the Olympian Muſes born on Pieria [50]: And Pomponius Mela in his account of Macedonia aſſerts, "that here was Pieria, the parent and receptacle of the Muſes [51]:" Thus Pauſanias relates, "that the Macedonian Pierus, from whom the name of a Mountain in that Country was derived, eſtabliſhed on his arrival at Theſpiæ the nine Muſes there, and annexed their preſent names to them [52]."

Having now ſeparately illuſtrated the diſtinct parts of theſe animated lines, we may obſerve on the general propriety of this rapturous exclamation of the Bacchanalian Chorus to be tranſported to Cyprus and Paphos, and to Pieria and Olympus, that the Iſland Cyprus had once the appellation of Macaria [53], in alluſion to its bleſſed climate: And Virgil [54], Strabo [55], Ælian [56], and Ammianus Marcellinus [57], beſtow the moſt flattering encomiums on the amazing fertility of this enchanting ſpot: According to Pliny, "the temple of the Epheſian Diana was reported to be

[50] Μῶσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο,
Τὰς ἐν Πιερίῃ Κρονίδῃ τέκε πατρὶ μιγεῖσα
Μνημοσύνη. (Theog. v. 53.)

[51] Hic Muſarum parens domuſque Pieria. (L. 2. c. 3.)

[52] Φασὶ Πίερον Μακεδόνα, ἀφ' οὗ καὶ Μακεδόσιν ὠνόμασται τὸ ὄρος, τοῦτον ἐλθόντα ἐς Θεσπίας ἐννέα τε Μούσας καταστήσασθαι, καὶ τὰ ὀνόματα τὰ νῦν μεταθέσθαι σφίσι. (L. 9. c. 29. p. 765. Ed. Kuhn.)

[53] Plin. Hiſt. Nat. l. 5. c. 35.

[54] Opimam Cyprum. (Æn. 1. v. 625.)

[55] L. 14. p. 1003.

[56] De Nat. Anim. l. 5. c. 56.

[57] L. 14. c. 8.

aſcended

aſcended in his time by ſteps, made from a ſingle vine of this Iſland, becauſe the tree there ſhoots to a remarkable ſize [58]:" Among the Moderns, Meurſius [59], Sandys [60], and Thevenot [61] have enumerated the various articles of its produce; and Dapper aſſerts, "that it ſtill has the reputation among Modern Geographers of being the moſt fertile of all the Iſlands of the Mediterranean Sea [62]: In regard to Pieria and Olympus, I have already obſerved in my Preliminary Eſſay [63], that the Muſes are reported by Diodorus Siculus to have travelled in company with Bacchus, and that they are mentioned by Horace together with him: Euripides alſo in the next choral ode repreſents the God, as frequenting the ſhady receſſes of Olympus [64], and honouring Pieria [65] with his ſacred worſhip.

[58] Etiam nunc ſcalis tectum Epheſiæ Dianæ ſcanditur unâ e vite Cypriâ, ut ferunt, quoniam ibi ad præcipuam amplitudinem exeunt. (Hiſt. Nat. L. 14. c. 2.)

[59] Cyprus, l. 2. c. 1. to c. 5.

[60] L. 4. p. 221. Ed. 1615.

[61] Harris's Voyages, vol. 2. b. 3. c. 1. p. 832.

[62] Elle a encore la reputation d'être la plus fertile de toutes les iles de la Mer Mediterranée parmi les Geographes modernes. (Deſcription de l'Iſle de Cypre, p. 45. Ed. 1703.)

[63] V. 560. [64] V. 565.

N° XV.

Verſe 448. Αὐτόμαλα δ' αὐταῖς δέσμα διαλύθη ποδῶν,
Κλῆδες τ' ἀνῆκαν θύρετρ' ἄνευ θνητῆς χερός.

Spontaneous from their feet
The chains fell off, and of their own accord
Back roll'd the opening gates, by mortal hands
437. Untouch'd.

HERE we contemplate two ſtriking inſtances of the ſupernatural power of the Deity, the ſpontaneous diſſolution of the fetters, and the opening of the doors of the priſon without the application of any mortal force: Thus Bacchus aſſerts in the ſequel of the Play, "that when Pentheus attempted to faſten him with chains, he was unable to accompliſh it, and was deluded only by hope[1]." We have alſo in the Hymn of Bacchus, attributed to Homer, the ſame idea of divine power, diſplaying itſelf in this miraculous releaſe from fetters; and the God is there repreſented, ſmiling at the ineffectual attempt of ſome Tuſcan Pirates to bind him, as the Meſſenger has juſt deſcribed him in a preceding line[2]:

Τόν δ' ἐκ ἴσχανε δέσμα, λύγοι δ' ἀπὸ τηλόσ' ἔπιπτον
Χειρῶν ἠδε ποδῶν· ὁ δὲ μειδιάων ἐκάθητο
Ὄμμασι κυανέοισι.

(Ed. Clarke. Odyſſ. &c. vol. 2. p. 742.)

[1] V. 617. [2] V. 439.

In

In regard to the other miraculous inſtance of the doors, voluntarily unfolding themſelves, it is not an unparalleled circumſtance in Pagan Authors: For Cicero on the teſtimony of Calliſthenes relates, "that the doors of a temple of Hercules at Thebes were ſuddenly diſcloſed by an effort of their own power [3]:" Thus Nonnus repreſents the gates of the city of Thebes, which were attempted by the royal command of Pentheus to be faſtened, inſtantly recoiling with a ſpontaneous motion, and reſiſting every effort of the Servants of the King to ſecure them with bolts:

Οἱ μὲν ἐπεκλήϊσσαν ἀμοιβάδις· ἐξαπίνης δὲ
Αὐτομάτοι κληῖδες ἀνηώγνυντο πυλάων,
Καὶ δολιχῷ πυλεῶνι ματὴν ἐπέβαλλον ὀχῆας
Ηἐριόις θεράποντες ἐριδμαίνοντας ἀήταις.

(Dionyſiaca, L. 44. p. 750. Ed. Falken.

And he again repeats in another paſſage this ſame miracle:

Ἤδη δ' ἑπταπόροιο παρέδραμε τείχεα Θήβης
Αὐτομάταις ἑλίκεσσιν ἀνοιγομένων πυλεώνων.

(Id. l. 46. p. 782.)

But he has united in another inſtance, alluding to the impriſonment of theſe Bacchanalians by Pentheus, the two marvellous incidents, here repreſented by Euripides:

Ὑπὸ στροφάλιγγι δὲ ταρσῷ
Χαλκοβαρὴς σφριγόωσα ποδῶν ἐσχίζετο σειρή—
Καὶ σκοτίῳ πυλεῶνες ἀνεπτήσσοντο βερέθρῳ
Αὐτόματοι. (Id. L. 45. p. 773.)

[3] At eodem tempore Thebis, ut ait Calliſthenes, in templo Herculis valvæ clauſæ repagulis ſubitò ſe aperuerunt. (De Divin. l. 1. c. 34.) Ejuſdemque Dei Thebis valvæ clauſæ ſubitò ſe aperuerunt. (Id. l. 2. c. 31.)

Thus Ovid in the ſame manner, deſcribing Acætes impriſoned by the mandate of Pentheus, and ready to be ſacrificed, as a Votary of Bacchus, couples the miracles:

> Sponte ſuâ patuere fores, lapſaſque lacertis
> Sponte ſuâ fama eſt nullo ſolvente catenas.
>
> (Met. l. 3. v. 700.)

> The Gates flew open, of themſelves unbarr'd;
> At liberty the unfetter'd Captive ſtands,
> And flings the looſen'd ſhackles from his hands.
>
> (Addiſon Ovid's Met. B. 3. p. 114.)

The conſideration of the paſſages in Holy Writ, correponding to theſe Pagan authorities of ſupernatural Power, is poſtponed to my Final Eſſay, where the evidence on this ſubject will be examined.

This miracle of the unfolding Doors is alſo repreſented by Callimachus, as one of the immediate ſymbols of the approaching Deity, ſince he commands in the opening of his Hymn to Apollo the ſpontaneous bolts and bars of the Temple to recede from the portals by their own impulſe, as the God is now at hand;

> Αὐτὸι νῦν κατοχῆες ἀνακλίνεσθε πυλάων,
> Αὐταὶ δὲ κληῖδες. ὁ γὰρ θεὸς ἐγγὺς ἔτι μακρόν. (v. 7.)

And Virgil in his deſcription of the Sibyl's cave has adopted the ſame marvellous imagery;

> Oſtia jamque domus patuere ingentia centum
> Sponte ſuâ. (Æn. B. 6. v. 82.)
>
> Now with a furious blaſt the hundred Doors
> Ope of themſelves Dryden. Æn. B. 6. v. 127.

N° XVI.

Verſe 510. Ὡς ἄν σκότιον εἰσορᾷ κνέφας.

There in Night's dark gloom
Let him abide.

THE original expreſſion, tranſlated literally, implies, "that he may ſee the dark gloom:" Thus Polynices in the Phœniſſæ ſpeaks of his blind father Oedipus, "as ſeeing darkneſs,"

Σκότον δεδορκώς. (V. 380.)

And Sophocles makes Tireſias propheſy in the ſame manner, "that Oedipus will ſoon ſee darkneſs,, though now enjoying ſight,"

Βλέπουσα νῦν. μὲν ὀρθ', ἔπειτα δὲ σκότον [1]. (V. 427.)

The bold combination of theſe oppoſite terms inſtantly recalls to the memory of the Engliſh Reader the "darkneſs viſible of Milton [2]," who borrowed perhaps the original idea of this adventurous phraſe from his favourite Euripides;

[1] Here ſays the Scholiaſt, Καινότερον εἶπε βλέπουσα σκότον, ὥσπερ τίτις σιωπὴν εἶπε λέγουσα, he has uſed the expreſſion of ſeeing darkneſs in a vulgar manner, as if any one ſaid that he ſpoke ſilence: The word κοινότερον is defined by Cicero in an epiſtle to Atticus, κοινότερα quædam & πολιτικώτερα. (L. 12. ep. 10.)

[2] Par. Loſt. B. 1. v. 63. Here Dr. Newton in his Note obſerves, that Seneca has a like expreſſion, ſpeaking of the Grotta of Pauſilypo: Nihi, illo carcere longius, nihil illis faucibus obſcurius, quæ nobis præſtant non ut per tenebras videamus, ſed ut ipſas. (Epiſt. 57.)

or the following picture in the book of Job [3] might have ſuggeſted it to his imagination:

A land of darkneſs, as darkneſs itſelf, and of the ſhadow of death, without any order, and where the light is as darkneſs.

Here however the expreſſion is conſiderably ſoftened by the compariſon. It will be curious to ſelect ſome other inſtances of ſimilar terms in the uſe of theſe daring figures from the Ancient Poets, and to contraſt them with thoſe of the Moderns in our own language, correſponding to them. The Chorus of Æſchylus in his Seven againſt Thebes exclaims,

Κτύπον δέδορκα,
Πάταγόν τ' οὐχ ἑνὸς δορός. (V. 104.)

"I ſee a noiſe, and the rattling of many a ſpear."

Here, ſays the Scholiaſt, he has tranſpoſed the ſenſes to encreaſe the energy [4]. This Poet makes Vulcan in his Prometheus inform him, that he muſt fix him to a ſolitary rock, "where he will neither ſee the voice nor the form of any Mortal,

Ἵν' ἤτε φωνὴν, ἤτέ τιν μορφὴν βροτῶν
Ὄψει. (V. 22.)

Where neither human voice nor human form
Shall meet thine eye,

(Potter, Æſchylus vol. 1. p. 9.)

[3] C. 10. v. 22.
[4] Μετήγαγε τὰς αἰσθήσεις πρὸς τὸ ἐναργέστερον.

Thus

Thus Oedipus Coloneus in Sophocles, advancing from the grove of the Eumenides, exclaims to the Chorus,

Ὅδ' ἐκεῖνος ἐγώ· φωνῇ γὰρ ὄρῳ
Τὸ φατιζόμενον. (V. 137.

"Behold me here; for by your voice I ſee
"Your words."

Even Virgil has ventured in the ſixth Æneid to aſſert, "that Æneas by gentle expreſſions attempted to mollify the enraged and ſtern-looking mind of Dido:"

Talibus ardentem Æneas et torva tuentem
Lenibat dictis animum. (Æn. 6. v. 468.)

And we find in the Epithalamium of Catullus,
Canent quod viſere par eſt. (Carm. 61. v. 9.)

Shakeſpeare has obviouſly levelled his ſatire againſt the combination of theſe daring phraſes, for Pyramus, burleſquing Tragedy in his Midſummer's Night Dream, exclaims,

I ſee a voice; now will I to the chink
To ſpy an I can hear my Thiſby's face. (A. 5. S. 1.)

Yet notwithſtanding this obvious cenſure by Shakeſpeare, it is remarkable, that Dryden in his Dramatick Opera of King Arthur introduces the blind Emmeline, who uſes the ſame terms, as Pyramus:

O Father, Father, I am ſure you're here,
Becauſe I ſee your voice [5]:
And I can tell you how the ſound on't looks [6].

[5] A. 1. Dryden's Dramatick Works, vol. 6. p. 378.
[6] A. 2. Id. p. 379.

Let

Let 'em not ſee our voices, and then they cannot find us [7],
For when he ſpoke, through my ſhut eyes I ſaw him,
His voice look'd ugly [8].

The following lines perhaps, addreſſed by the ſame Poet to Sir Godfrey Kneller, though the expreſſion in the latter part of them ſeems included within the ſphere of the preſent criticiſm, may be indulged by the Lover of Poetry:

Such are thy pictures, Kneller; ſuch thy ſkill,
That Nature ſeems obedient to thy will;
Comes out, and meets thy pencil in the draught,
Lives there, and wants but words to ſpeak her thought:
At leaſt thy pictures look a voice; and we
Imagine ſounds, deceiv'd to that degree,
We think 'tis ſomewhat more than juſt to ſee.
(Miſcel. vol. 2. p. 195. Epiſt. 14.)

The idea of "pictures looking a voice" is certainly very hazardous; but the expreſſion of "imagining ſounds" bears a great reſemblance to the vocis imago in the Roman Language, by which they denoted the Echo: Though on philoſophical principles it is difficult to conceive, how imago, an object of viſion, ſhould with any propriety be applied to a reflected ſound, and thus diverted from the organ of the eye to the organ of the ear, yet the phraſe has ſo reſpectable a ſanction, being uſed by Cicero [9], Varro [10], Virgil [11], Ovid [12],

[7] A. 2. Id. p. 390.
[8] A. 3. Id. p. 400.
[9] Ea virtuti reſonat, tamquam imago. (Tuſc. Quæſt. l. 3. c. 16. p. 121. ed. 1585.)
[10] Ubi non reſonant imagines. (De re Ruſt. l. 3.)
[11] Ubi concava pulſu
Saxa ſonant, vociſque offenſa reſultat imago. (Georg. l. 4. v. 50.)
[12] Alternæ deceptus imagine vocis. (Met. l. 3. v. 385.)

and

and twice by Horace [13], that Criticiſm ventures with the utmoſt diffidence to queſtion it, ſince Cuſtom appears to have interwoven it into the very eſſence of the Language: But this application of the idea of Image to Echo is not peculiar only to the Romans, ſince the author of a Greek Epigram in the Anthologia calls her,

Παντοίων στομάτων λάλον εἰκόνα.

L. 4. c. 10. Ep. 3. v. 3.

The addreſs however of Milton muſt be allowed more elegant, as well as more correct,

Sweet Echo, ſweeteſt Nymph, that liv'ſt unſeen
Within thy aery ſhell—

Sweet Queen of parly, Daughter of the ſphere.

Maſk. v. 231 and 241.

Upon the whole, this application of words, which are conſecrated to a particular organ of ſenſe, and which by metaphor and figure become thus applied to another, is a Prerogative of Poetry, which demands to be uſed with the greateſt caution. The words of Ovid in the deſcription of twilight, which he declares, "that you can neither call darkneſs nor light, but the confines only of the doubtful night with day," may perhaps be not improperly addreſſed to the equivocal and glimmering phraſes of this nature:

Quod tu nec tenebras, nec poſſes dicere lucem,
Sed cum luce tamen dubiæ conſinia noctis.

(Met. l. 4. v. 401.)

[13] Cujus recinet jocoſa
Nomen imago. (Carm. l. 1. od. 12. v. 4.)

—— Simul et jocoſa
Redderet laudes tibi Vaticani
Montis imago. (Carm. l. 1. od. 20. v. 8.)

N° XVII.

Verſe 526. Ὦ Διθύραμβε.

570. There, Dithyrambus.

THE derivation of this title of Dithyrambus, applied to Bacchus, is too much involved in the dark cloud of Antiquity to penetrate it with any flattering proſpect of light: The various and ſeveral of them ridiculous reaſons may be ſeen in Proclus, preſerved in Photius [1], in Phurnutus [2], and Lilius Gyraldus [3]: But their idle attempts only ſerve to diſplay the vain ambition of thoſe, who are anxious to explain the obſcure intricacy of ancient words: For inſtead of acquieſcing in conſcious ignorance on a matter of this trifling importance, theſe Antiquaries parade their learning at the expenſe of the Reader: To all ſuch elaborate reſearches we may not improperly apply the emphatick words of Cicero, addreſſed to the Epicurean Philoſopher, and exclaim, "How much better would it be, O Velleius, to confeſs your ignorance of that, which you do not underſtand, rather than occaſion diſguſt by theſe babbling effuſions, and diſpleaſe even yourſelf [4]!" But we may here obſerve with propriety, that the Dithyrambick ſong was, according to the reſpectable teſtimony of

[1] Biblioth. p. 986. Ed. Hoeſchel. 1653.
[2] De Nat. Deor. c. 30. Ed. Gale. P. 219.
[3] Hiſt. Deor. Syntag. Octav. P. 237. Ed. 1696.
[4] Quam bellum erat, Vellei, confiteri potius neſcire quod neſcires, quàm iſta effutientem nauſeare, atque ipſum ſibi diſplicere. (De Nat. Deor. l. 1. c. 30.)

Ariſtotle

Ariſtotle in his Poeticks [5], the origin of Tragedy: And we learn from Herodotus, "that Arion of Methymna, the moſt accompliſhed Muſician of the age, was the firſt Man, whom he knew, that compoſed, nominated, and publiſhed the Dithyrambick at Corinth [6]:" Thus alſo Pindar alludes in an Olympick Ode [7] to the original invention of this Dithyrambick at Corinth: But his Scholiaſt on the paſſage aſſerts, "that this Lyrick Poet in his Poems, compoſed for Dances, there fixed the invention at Naxos, and in his firſt Dithyrambick aſſigned Thebes, as the place of diſcovery [8]:" All the ſongs of Pindar, which bore that expreſs title of Dithyrambick, are now loſt; but Horace in his animated Ode in honour of him has given a general outline of the nature of this compoſition;

Seu per audaces nova dithyrambos
Verba devolvit, numeriſque fertur
Lege ſolutis [9].

So Pindar does new words and figures roll
Down his impetuous Dithyrambick Tide,
Which in no Channel deigns to abide,
Which neither Banks nor Dikes control.

[5] Ἡ μὲν (Τραγῳδία) ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον. (c. 4.)

[6] Ἀρίονα τὸν Μηθυμναῖον, ἐόντα κιθαρῳδὸν τῶν τότε ἐόντων ἀξένος δεύτερον καὶ διθύραμβον πρῶτον ἀνθρώπων τῶν ἡμεῖς ἴδμεν ποιήσαντά τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. (L. 1. c. 23.)

[7] Ταὶ Διονύσου πόθεν ἐξέφαναν
Σὺν βοηλάτᾳ χάριτες
Διθυράμβῳ.
(Od. 13. v. 27.)

[8] Ὁ Πίνδαρος δὲ ἐν μὲν τοῖς ὑπορχήμασιν ἐν Νάξῳ φησὶν εὑρεθῆναι πρῶτον διθύραμβον· ἐν δὲ τῷ πρώτῳ τῶν Διθυράμβων ἐν Θήβαις· ἐντεῦθα δὲ ἐν Κορίνθῳ.

[9] L. 4. Od. 2. v. 12.

This

This is the ſpirited verſion of Cowley [10]: And the ideas, ariſing from theſe lines of Horace, correſpond with the definition of the Dithyrambick in Proclus, who pronounces it "a rapid meaſure, diſplaying great enthuſiaſm with the dance, and adapted to the paſſions in general, but particularly to thoſe, which were peculiar to the God Dionuſus [11]." He afterwards adds, "that it ſeems to have been invented among rural amuſements and the joy of compotation:" According to this idea, Archilochus in a fine fragment, preſerved in Athenæus, exclaims "I know how glorious it is to begin the Dithyrambick, that ſtrain of the royal Dionuſus, having my mind ſtruck with the lightning of wine [12]:" And Epicharmus, continues Athenæus, aſſerted in his Philoctetes "that there was no Dithyrambick, when you drank water,

Οὐκ ἐσὶ διθύραμβος ὅκχ' ὕδωρ πίῃς."

The Reader, diſpoſed to know more upon this ſubject, may conſult the Inſtitutiones Poeticæ of the learned Voſſius [13], who has collected all the erudition on the ancient Dithyrambick. The extraordinary renovation of this Bacchick Song with the proceſſion of the Goat in honour of the Poet Jodelle by the Contemporary Bards under the reign of Henry the Second of France may be ſeen in the Hiſtoire du Theatre François of Fontenelle [14].

[10] Pindarique Odes, vol. 1. p. 210. Ed. 1707. See alſo his learned Note upon the paſſage.

[11] Ἔσι δὲ ὁ μὲν διθύραμβος κεκινημένος, καὶ πολὺ τὸ ἐνθουσιῶδες μετὰ χορείας ἐμφαίνων, εἰς πάθη κατασκευαζόμενος, τὰ μάλισα οἰκεῖα τῷ θεῷ—ἔοικε δὲ ὁ διθύραμβος ἀπὸ τῆς κατὰ τὰς ἀγρὰς παιδιᾶς καὶ τῆς ἐν τοῖς πότοις εὐφροσυνῆς εὑρεθῆναι. (Photii Biblioth. p. 986. Ed Hoeſch.)

[12] Ἀρχίλοχος γοῦν φησὶν, ὡς Διονύσοιο ἄνακλος καλὸν ἐξάρξαι μέλος οἶδα διθύραμβον, οἴνῳ συγκεραυνωθεὶς φρενάς. (E. 14. c. 6. p. 628. Ed. Caſaub.)

[13] L. 3. c. 16.

[14] Oeuvres, Tom. 3. p. 54 to p. 61.

N° XVIII.

Verſe Πόθι Νύσσης ἄρα θη-
-ροτρόφε θυρσοφορεῖς
Θιάσους, ὦ Διόνυσ', ἢ
559. Κορυφαῖς Κωρυκίαις;

Where, Bacchus, doſt thou now delight
To lead thy hallow'd Band?
On Nyſa's ſavage-nurſing height
Shakeſt thou thy ivy wand?
Doſt thou, God, thy orgies keep
606. On Corycus' craggy ſteep?

THE Mountain of Nyſa, to which the Chorus alludes, was conſecrated to Bacchus: According to Diodorus Siculus [1], it belonged to Arabia Felix, and Oſiris, Son of Jupiter, being there educated, derived among the Græcians the appellation of Dionuſus from the name of his Father and the addition of the Place: The Poet, continues this Hiſtorian, mentions Nyſa in his Hymns, as bordering upon Ægypt, where he ſays,

Ἔξι δέ τις Νύση, ὕπαλον ὄρος ἄνθεον ὕλῃ,
Τηλοῦ Φοινίκης, σχέδον Αἰγύπτοιο ῥοάων.

[1] Τὸν Ὄσιριν τραφῆναι μὲν τῆς εὐδαίμονος Ἀραβίας ἐν Νύσῃ πλησίον Αἰγύπλῳ, Διὸς ὄλλα παῖδα, καὶ τὴν προσηγορίαν ἔχειν παρὰ τοῖς Ἕλλησιν ἀπό τε τοῦ πατρὸς καὶ τοῦ τόπου, Διόνυσον μεθερμηνευθέντα· μεμνῆσθαι δὲ τῆς Νύσης καὶ τὸν Ποιητὴν ἐν τοῖς ὕμνοις, ὅτι περὶ τὸν Αἴγυπλον γέγονεν, ἐν οἷς λέγει. (L. 1 c. 15. p. 19. vol. 1. Ed. Weſſelin.)

He

He cites the ſame verſes together with others in another paſſage, as the teſtimony of the Poet, that Dionuſus was born at Nyſa [2]: And in another place, where he relates the account of the birth of Bacchus, he aſſerts, that Jupiter delivered the Infant to Mercury with orders to carry him to the Cave in Nyſa, which was ſituated between Phœnicia and the Nile, and to conſign him to the Nymphs for education: And Homer in his Hymns, continues he, atteſts this fact [3]: Here he repeats the ſame identical two lines, already cited: Hence we diſcover, that Diodorus Siculus in the two preceding paſſages meant Homer under the honourable and emphatick appellation of ὁ Ποιητὴς, or the Poet, ſince he directly mentions him by name, as the Author of the verſes, in the laſt account; and conſequently he ſtamps the ſanction of his opinion on the Hymns of Homer, as his genuine production: But it is remarkable, that the learned Scholiaſt of Apollonius Rhodius, who mentions the Mountain and Nyſſean plain [4], cites the very lines with the difference of a ſingle word only that of κέρας inſtead of ὄρος, as contained in the Hiſtory of Herodorus [5]. We have alſo a fragment of Sophocles, preſerved in Strabo, which celebrates the attachment of Bacchus and his Votaries to the favourite Mountain of Nyſa;

[2] L. 3. c. 65. p. 235.

[3] Ἔπειτα τὸ παιδίον ἀναλαβόντα τὸν Δία παραδοῦναι τῷ Ἑρμῇ, καὶ προστάξαι τοῦτο μὲν ἀποκομίσαι πρὸς τὸ ἄντρον τὸ ἐν τῇ Νύσῃ, κείμενον μέταξυ Φοινίκης καὶ Νείλου· ταῖς δὲ νύμφαις παραδοῦναι τρέφειν καὶ μετὰ πολλῆς σπουδῆς ἐπιμέλειαν αὐτοῦ ποιήσασθαι τὴν ἀριστὴν—καὶ τὸν Ὅμηρον δὲ τούτοις μαρτυρῆσαι ἐν τοῖς ὕμνοις ἐν οἷς λέγει. (L. 4. c. 2. p. 248.)

[4] Οὔρεα καὶ πεδίον Νυσσήϊον. (Argon. l. 2. v. 1218.)

[5] Τὰ δ' αὐτὰ περὶ τοῦ Τυφῶνος ὁ Ἡρόδωρος φησίν· ἔνθα καὶ περὶ τῆς Νύσης ἱστορεῖ λέγων.

Τὴν

Τὴν βεβακχιωμένην
Βροτοῖσι κλεινὴν Νύσσαν, ἣν ὁ Βουκέρως
Ἴακχος αὐτῷ μαίαν ἡδίζην νέμει.

(L. 14. p. 1008. Ed. Janſon.)

And Virgil paints the God, as purſuing the tigers from the lofty eminence of Nyſa,

Liber agens celſo Nyſæ de vertice tigres.

(Æn. 6. v. 805.)

When the Satyrs in the Cyclops of our Poet are Captives to that monſter, they regret the loſs of Bacchanalian revelry by exclaiming,

Οὐ Νύσσα μετὰ Νυμφῶν. (V. 68.)

"Here is no Nyſa with the Nymphs."

The next object of illuſtration is the Corycian Summit: Now it appears from hiſtorical evidence, collected in the Note of the Cambridge Editor, that different places in Antient Geography were denominated Corycian; but there were two famous caverns particularly of this name, one on Mount Parnaſſus [6] in Greece, and the other in Cilicia [7]: According to the idea of Brodæus [8], Barnes, and Muſgrave, our Poet under this expreſſion of the Chorus, alluding to the former, refers to the Summits of Mount Parnaſſus: But I

[6] Strabo L. 9. p. 638. Ed. Janſon: Herodotus L. 8. c. 36. Pauſanias L. 10. c. 6. p. 811, & c. 10. p. 877. & 878. Ed. Kuhn.

[7] Strabo L. 14. p. 987. Pomponius Mela L. 1. c. 13. Plin. Hiſt. Nat. L. 5. c. 22. Apollod. Bibliot. L. 1. p. 17. ed. 1699. Stephanus Byzantinus vox Κώρυκος.

[8] Annot. in Eurip. p. 57.

am inclined to differ from this interpretation for the following reaſons: The object of this Tragedy of the Bacchæ, as I have already mentioned in my Preliminary Eſſay[9], is the introduction of the Bacchick Orgies into Græce; and the God himſelf in the Prologus expreſsly informs us, that he viſited Thebes before any other place in the Hellenick Country[10]: How then can the Aſiatick Chorus of Bacchanalians, whom the Poet repreſents juſt arrived from Lydia[11], paint Dionuſus, as accuſtomed to lead his conſecrated thiaſus to the Corycian Cave of Parnaſſus, without violating the internal evidence of the play, and incurring a palpable anachroniſm? The expreſſion too would more naturally connect with Nyſa, if we underſtand the alluſion to an Aſiatick in preference to an European Mountain: And the very words of Strabo, where he mentions the Corycian Promontory of Cilicia, as well as the celebrated Cave, are Κώρυκος ἄκρα[12], or the Corycian Summit: Thus alſo Pliny[13] ſpeaks of the Corycian Mountain in Cilicia: This phraſe exactly anſwers the expreſſion of Euripides, or the Κορυφαῖς Κωρυκίαις; whereas no ſpecifick mention, independent of the Corycian Cave on Mount Parnaſſus, occurs of the Corycian Summit there; for the forked eminences, or double tops, of that celebrated

9 P. 267.
10 V. 20 & 23.
11 V. 55 & 64.
12 L. 14. p. 987. Ed. Janſon.
13 Prima nobilitas Cilicio & ibi in Coryco monte (Hiſt. Nat. L. 21. c. 6. ſect. 17.) I apprehend alſo, that Pauſanias alludes to this, when he ſays, "that the Erythæans ſhew the Mountain Corycus, and the Cave in that Mountain, Ἐρυθραῖοι δὲ Κώρυκόν τε καλούμενον ὄρος καὶ ἐν τῷ ὄρει σπήλαιον ἀποφαίνουσι. (L. 10. c. 12. p. 827. Ed. Kuhn.)

mountain

mountain had different denominations[14]; but not one of them corresponded to this appellation: And Pauſanias, who has given a particular deſcription of it, ſays, "that it is difficult even for an active man to arrive at the ſummit of Parnaſſus from the Corycian Cave[15]:" To this obſervation it may alſo be added, that no place could be better adapted to Bacchanalian Ceremonies, than the Cilician Promontory and Cave, as we may collect from the beautiful and circumſtantial account of it by Pomponius Mela: "The Cave, called Corycian, is of a ſingular nature, and more remarkable than can be eaſily deſcribed: For opening with a large orifice it immediately diſcovers on the top a mountain, adjacent to the ſhore, and elevated with the eminence of ten ſtadia: Then deſcending in depth, and proportionably increaſing according to its deſcent, it flouriſhes with groves, which are verdant on every ſide, and embraces itſelf entirely with a ſhady circumference: So wonderful and beautiful is it, that it aſtoniſhes the minds of the Spectators on the firſt approach, and never ſatiates after long contemplation: There is only one deſcent into it, which is narrow, rough, and of 1500 paces, leading through pleaſant ſhades and the receſs of a grove, vocal with rural ſounds, and on all ſides ſurrounded with rivulets: When you are come to the bottom, another cave is diſcloſed, which deſerves to be mentioned particularly, becauſe it terrifies the paſſenger with the ſound of cymbals,

[14] See (V. 307) of this Play: Alſo Phœniſſæ (V. 235); and the Preliminary Eſſay on the Ion (P. 14.) See alſo the Note of Barnes on this paſſage of the Bacchæ, where he ſays, Quare in hoc loco per Κορυφαῖς Κωρυκίαις intelligendus eſt Duplex Parnaſſi Vertex, and then he enumerates the different names.

[15] Ἀπὸ δὲ τῆ Κωρυκίᾳ χαλεπὸν ἤδη καὶ ἀνδρὶ ἐυζώνῳ πρὸς ἄκρα ἀφίκισθαι τῆ Παρνασσῆ. (L. 10. c. 32. p. 878. Ed. Kuhn.)

divinely reſounding, and with conſiderable clangour[16]." This Geographer, after deſcribing other particulars, concludes by aſſerting, "that the whole, truly auguſt and ſacred, and worthy of the habitation of the Gods, who are believed to reſide there, diſplays every poſſible degree of veneration, and as it were the preſence of ſome Deity[17]." Here then we diſcover the mountain, the groves, and the cymbals, to which the Votaries of Dionuſus were ſo peculiarly attached: But I have not been able to find any paſſage, which directly declares, that the Corycian Promontory, or Cave in Cilicia, was nominally conſecrated to Bacchus; whereas candour obliges me to confeſs, that Æſchylus in his Eumenides poſitively ſpeaks of the Corycian Cave[18] near Delphi, as the immediate reſidence of that God;

[16] Suprà Specus eſt, nomine Corycius, ſingulari ingenio, ac ſuprà quàm ut deſcribi facilè poſſit eximius: Grandi namque hiatu patens montem litori appoſitum & decem ſtadiorum clivo ſatis arduum ex ſummo ſtatim vertice aperit: Tunc altè demiſſus, & quantùm demittitur amplior, viret lucis pubentibus undique, & totum ſe nemoroſo laterum orbe complectitur; adeò mirificus ac pulcher, ut mentes accedentium primo aſpectu conſternat; ubi contemplati duravere, non ſatiet: Unus in eum deſcenſus eſt, anguſtus, aſper, quingentorum & mille paſſuum, per amœnas umbras, & opaca ſilvæ quiddam agreſte reſonantis, rivis hinc atque illinc fluitantibus: Ubi ad ima perventum eſt, rurſum Specus alter aperitur, ob alia dicendus: Terret ingredientes ſonitu cymbalorum divinitus & magno fragore crepitantium. (L. 1. c. 13.)

[17] Totus autem auguſtus & verè ſacer, habitarique à Diis & dignus & creditus, nihil non venerabile, & quaſi cum aliquo numine ſe oſtentat. (Id.)

[18] Here, ſays the Scholiaſt, by this expreſſion is meant Parnaſſus; but Stanley obſerves with judgment, that the Scholiaſt is miſtaken; for the epithet of κοιλὴ, or hollow, is added, that it may be underſtood of the Corycian Cave. Κωρυκὶς πέτρα, Interprete Scholiaſte, Παρνασσός, ſed minus rectè; additur enim κοίλη ut intelligatur ἄντρον Κωρύκιον: I mention this circumſtance, that the expreſſion may not be conſidered as ſynonymous with κορυφὴ, or the ſummit, which would claſh with my former aſſertion in this Note.

Σέβω δε νύμφας, ἔνθα Κωρυκὶς πέτρα
Κοίλη, φίλορνις, δαιμόνων ἀναςροφή.
Βρόμιος δ' ἔχει τὸν χῶρον [19].

Next I adore
The Nymphs that in Corycia's cavern'd rocks,
Lov'd haunt of ſoaring birds, in ruſtick ſtate
Have fix'd their reſidence, tho' Bacchus claims
The rude domain[20].

And the attachment of this Deity to Mount Parnaſſus is often celebrated: Thus our Poet in his Iphigenia in Tauris expreſsly calls it the Parnaſſian Summit, conſecrated to the Orgies of Bacchus;

Τὰν βακχεύσαν Διονύσῳ
Παρνάσιον κορυφὰν [21].

He alſo alludes in his Ion [19] to the ſame local affection: And we have already ſeen in this play the prophecy of Tireſias, relative to the devotion of Dionuſus to this ſacred Mountain;

And thou ſhalt ſee him bounding o'er the rocks
Of Delphi, ſtriking with his blazing torch
Its double-pointed cliffs [22].

[19] V. 24.
[20] Potter's Æſchylus. The Furies, vol. 2. p. 230.
[21] V. 1244.
[22] Potter. V. 325.

Here therefore, if we underſtand the Chorus, as alluding to the Corycian Cave of Parnaſſus, we muſt interpret it, in order to preſerve the dramatick unity of time, as a poetical prophecy: But at the ſame time it muſt be allowed, that Euripides, both in the lines immediately preceding, and in thoſe immediately ſubſequent, invokes Dionuſus, as frequenting Mount Olympus[23]: He alſo aſſerts, that Pieria[24] is already honoured with his divine preſence: Our Poet therefore perhaps through the fervour of enthuſiaſm in this animated Ode might inadvertently be guilty of a violation of that internal chronology, which he had already preſcribed to himſelf in the outline of the Plot; but if this were the caſe, and the expreſſion cannot be conſidered as a poetical prophecy, we muſt cenſure it as a dramatick defect.

[23] V. 554 & 560.
[24] V. 565.

N° XIX.

Verſe Τὸν τ' ὠκυρόαν
Διαβὰς Ἀξιὸν
Εἱλισσομένας τε Μαινάδας ἄξει
Λυδίανδε, τὸν τᾶς εὐδαιμονίας
Βρότοις ὀλβοδόταν πατέρα τε,
Τὸν ἕκλυον εὔιππον χώραν ὕδασι
575. Καλλίσοισι λιπαίνειν.

Soon to Lydia's favour'd plain,
As their nimble feet they ply,
O'er Axius' ſtream his Mænades to guide;
Diſpenſing wealth and happineſs around,
Prolifick Axius rolls his lucid tide;
Sees his ſoft vales with verdant plenty crown'd,
And, as its current winds its mazy way,
624. Joys in the ſprightly ſteeds that on its margin play.

This expreſſion of Λυδίανδε, towards Lydia, according to the Latin verſion of Canter and Barnes, refers to the Country of Lydia, which the Cambridge Editor obſerves in his Note was deeply tinctured with the ſacred rites of Bacchus, whence the God himſelf was demonſtrated Lydian[1]: He might have added to this obſervation, that Bacchus in the Prologus has informed us, " that leaving the golden plains

[1] Lydia Bacchi ſacris erat maturè imbuta, unde et ipſe Bacchus Λύδος et Λύδιος dicitur.

of Lydia[2], and other Countries in Aſia, he has juſt entered Græce; and in the preceding ſcene the God in reply to the demand of Pentheus declares, "that Lydia is his country[3]." The Italian Tranſlator, the Pere Carmeli[4], and Mr. Potter, have both adopted this interpretation in their reſpective verſions: But Heath has refuted with great judgment and propriety the application of this paſſage to Lydia, as a diſtrict of Aſia: For what connexion, ſays he, has Axius, a river of Macedonia, with Lydia? Or how could that be ſaid to enrich a Country with its ſtream, ſo far ſeparated beyond the ſea? Here indiſputably the object of alluſion, is the River Loudias or Lydias (for it is thus called by Herodotus and Ptolemy) which deriving its ſource from the Lake, increaſed by a branch of the Axius, and flowing through Pieria diſcharges itſelf into the Ocean, at no great diſtance from the mouth of the Axius[5]." The Oxford Editor, Dr. Muſgrave, underſtands the expreſſion in the ſame manner, and refers us to the Author of the Epitome of Strabo and Æſchines, beſides Herodotus and Ptolemy, in ſupport of the River Lydias. It will be neceſſary to ſtate for the ſatisfaction of the Reader the geographical ſituation of this River with more preciſion:

[2] V. 13. [3] V. 464.

[4] Le Menadi non meno
A' lieti balli attente
In Lidia condurra. (Tom. 7. Le Baccanti p. 103.)

[5] Graviſſimè lapſus eſt Barneſius hunc locum de Lydiâ Aſiæ regione interpretatus: Quid enim ad Lydiam Axius Macedoniæ fluvius? Aut quomodo hic aquis ſuis impinguare potuit regionem tam longè trans mare diffitam? Proculdubio hìc deſignatur fluvius Λυδίας vel Αυδίας (ita enim et ab Herodoto et a Ptolemæo appellatur) qui ortum ducens ex lacu, quem Axii ἀπόσπασμα auget, et per Pieriam manans in mare ſe effundit non ita procul ab Axii oſtio. (Not. in Eurip. p. 110.)

To

To begin with Herodotus, he aſſerts, "that the Rivers Lydius and Haliacmon divide the territories of Bottiais and Macedonia, uniting their water into one ſtream[6]:" And the Author of the Epitome of Strabo has given a circumſtantial account of all the places which are here mentioned by the Chorus: He informs us, "that at the foot of Mount Olympus was the village of Pimplea, where Orpheus dwelt[7]: Next follows the River Haliacmon, which diſcharges itſelf into the Thermæan Gulf: From this the maritime part towards the North of the Bay, as far as the River Axius, is called Pieria[8]: Next follow the Rivers Erigon and Lydias: From Lydias to Pella the navigation againſt the ſtream is of 120 ſtadia[9]: This City has a Lake before it, from which flows the River Lydias, and a branch of the Axius increaſes the Lake[10]; On the Axius is ſituated a place, which Homer

[6] Λύδιός τε ποταμὸς καὶ Ἁλιάκμονος, οἳ οὐρίζουσι γὴν τὴν Βοττιαΐδα καὶ Μακεδονίδα, ἐς τωὐτὸ ῥέεθρον τὸ ὕδωρ συμμίσγοντες. (L. 7. c. 128.) Here Herodotus perhaps meant, that the Rivers Lydius and Haliacmon entered the ſame receptacle, or the Sinus Thermaicus, which is conſiſtent with the Ancient Geography; for they did not unite their ſtreams together before they entered this reſervoir, the whole Country of Pieria intervening, as may be ſeen by the Map of Macedonia, inſerted in Cellarius (vol. 1. l. 2. c. 13. p. 664.) If this be not the caſe, Herodotus miſtakes Haliacmon for the River Axius, as appears from Strabo and the Map: His Epitomiſer expreſsly ſays, that Axius divides Bottiæa and the territory of Amphaxis, which belonged to Macedonia, Ὁ Ἄξιος διαιρῶν τήν τε Βοττιαίαν καὶ τὴν Ἀμφαξῖτιν γῆν. (Chreſtom. ex Strabon. Geograph. L. 7. p. 1255. Ed. Janſon.)

[7] Ἐν ταῖς ὑπωρείαις τῆ Ὀλύμπῳ—κώμην πλησίον Πίμπλειαν, ἔνθα Ὀρφεὺς διέτριβεν. (Id.)

[8] Ὁ Ἁλιάκμων ποταμός ἐστιν, ἐκβάλλων εἰς τὸν Θερμαῖον κόλπον· καὶ τὸ ἀπὸ τούτου πρὸς βορρᾶν τοῦ κόλπου παραλία Πιερία καλεῖται ἕως τοῦ Ἄξιου ποταμοῦ. (Id.)

[9] Εἶτα Ἐρίγων καὶ Λυδίας ποταμοί· ἀπὸ δὲ Λυδίου εἰς Πέλλαν πόλιν ἀνάπλους σταδία ρκ'. (Id.)

[10] Ἔχει δὲ λίμνην πρὸ αὐτῆς ἐξ ἧς ὁ Λυδίας ποταμὸς ῥεῖ· τὴν δὲ λιμνὴν πληροῖ τοῦ Ἀξιοῦ τὶ ποταμοῦ ἀπόσπασμα. (Id.)

calls

calls Amydon, and he asserts, that the Pæonians came Auxiliaries to Troy from this spot;

From Axius' ample bed he leads them on,
Axius that laves the distant Amydon.

(Pope's Iliad. B. 2. v. 1031.)

But since Axius, continues he, is a muddy River, and there is a certain fountain, which rises from Amydon, and unites with it its most beautiful water, on that account they altered the line thus,

Axius, that swells with all his neighb'ring rills,
And wide around the floating region fills.

Pope's Iliad. B. 2. v. 1033.)

Instead of

Axius, that rolls its fair stream o'er the land.

For the water of Axius is not mixed with the earth, the most beautiful itself in regard to sight, but the water, so coming from the earth, is blended with Axius [11]." Thus far the Author of the Epitome of Strabo has happily illustrated the

[11] Ἐπικεῖται δὲ τῷ Ἀξιῷ πολαμῷ χωρίον, ὅπερ Ὅμηρος Ἀμυδῶνα καλεῖ, καὶ φησὶν τοὺς Παίονας ἐνθεῦθεν εἰς Τροίαν ἐπικούρους ἐλθεῖν,

Τηλόθεν ἐξ Ἀμυδῶνος, ἀπ' Ἀξιοῦ εὐρὺ ῥέοντος.

(Il. 2. v. 849.)

Ἀλλ' ἐπεὶ ὁ μὲν Ἀξιὸς θολερός ἐστιν, πρήνη δὲ τις ἐξ Ἀμυδῶνος ἀνίσχουσα καὶ ἐπιμιγνυμένη αὐτῷ καλλίστῳ ὕδατος, διὰ τοῦτο τὸν ἔξης γίγραν,

Ἀξιοῦ, οὗ κάλλιστον ὕδωρ ἐπικίδναται αἶαν
Μιλαγράφοισιν ὕτως,
Ἀξιοῦ, ὃς κάλλιστον ὕδωρ ἐπικίδναται ἁπάσης.

Οὐ γὰρ τὸ τοῦ Ἀξιοῦ ὕδωρ κάλλιστον τῆς γῆς τῇ ὄψει κίδνασθαι, ἀλλὰ τῆς γῆς τῷ Ἀξιῷ.

(Id. p. 1256.)

Hence

the whole geography of this choral paſſage in Euripides: For our Poet, after mentioning Mount Olympus and Pieria, immediately repreſents Bacchus, as bounding over the River Axius, and leading his dancing Mænades to the River Lydias [12]: Then he exſpatiates on the excellent quality of this River, as the ſource of happineſs and of wealth, and concludes the Epode with obſerving, that it enriches a warlike Country with its beautiful ſtreams: I conceive that the compliment, contained in the two firſt of theſe four laſt lines, ſhould be conſtrued, as relating to Lydias, and that in the two laſt, as applied to Axius: But if they regard one River only, it is more probable, that Axius from its ſuperior extent and importance, to which, according to Strabo, Pieria extends, is here honoured with this encomium, than its deri-

Hence it appears, that Strabo underſtood the alteration of αἴης in the preceding line, as implying the earth itſelf, and not as expreſſive of the name of the Fountain or Aia: But others, as the Scholiaſt of Homer and his Commentator Euſtathius, have interpreted it as a proper name: The latter not only adopts the idea, but aſſerts that the Geographer mentioned a fountain, called Aia, flowing with its pureſt ſtream into the Axius, and condemns his verſion of the amendment, which refers it to the earth, as entirely ſubverſive of the meaning of the Homerick line. Αἶαν τινὲς δὲ τὴν γὴν ἐνόησαν, ἀλλὰ τινὰ πηγήν· ὡς δῆλον ἐξ ὧν ὁ Γεωγράφος φησὶ, λέγων ὅτι ἡ παρ' Ὁμήρῳ Ἀμυδὼν Ἀξυδὼν ὕστερον ἐκλήθη, καλεσκάφη δὲ· πηγὴ δὲ πλησίον Ἀμυδῶνος, Αἶα καλουμένη, καθαρώταλον ὕδωρ ἐκδιδοῦσα εἰς τὸν Ἀξιὸν, ὃς ἐκ πολλῶν πληρούμενος ποταμῶν θολερὸς ῥέει.—Εἶτα ὑποδυσκόλως αἰτιωμένος ὁ Γεωγράφος κ᾽ τὸ νοῆσαι τὴν αἶαν ἐπὶ τῆς γῆς ἔοικε παντελῶς ἐθέλειν ἐκβαλεῖν τῇ Ὁμερικῇ ἔπους τὴν τοιαυτὴν λέξιν. This Fountain of Aia is mentioned by Stephanus Byzantinus on the authority of Antimachus in his Thebaid, as belonging to Macedonia. Ἔστι Αἶα κ᾽ Μακεδόνιας πηγὴ, ὡς Ἀντίμαχος ἐν Θηβαΐδι. (Vox Αἶα.) And the Author of the Etymologicum Magnum places it in Pieria. Αἶα· καλεῖται δὲ κ᾽ κρηνὴ ἐν Πιερίᾳ. (Vox Αἶα.)

[12] Λυδίανδε, ad Lydiæ flumen: Thus Herodotus, Euripides, Ptolemy, and Æſchines call it Lydias; but Stephanus Byzantinus in his Lexicon (Vox Λοιδίας) cites Æſchines in his Oration De falsâ Legatione, as if he wrote it Loidias: He adds, that it is a River in Macedonia, as Hecatæus, beſides others, relates in his deſcription of Europe: The Epitomiſer of Strabo ſpells it Λουδίας, Loudias.

vative

vative ſtream of Lydias: If this is the caſe, we have the direct teſtimony of Euripides in ſupport of the epithet *καλλιςον*, or beautiful, applied to the waters of the Axius, in oppoſition to the criticiſm of Strabo on the line of Homer; but that Poet himſelf has in another paſſage of the Iliad, where the ſame amendment cannot be admitted, uſed this identical expreſſion in regard to Axius,

Ἀξιὸς, ὃς κάλλιςον ὕδωρ ἐπὶ γαῖαν ἵησιν.

(L. 21. v. 158.)

And Philoſtratus in his Images has increaſed the idea of this epithet by *παγκαλῷ* [13], or completely beautiful, annexed to this River: It was indeed ſo conſecrated to Bacchus, that Pauſanias mentions a temple of Dionuſus Axites, and adds, that there is an apartment in it, where they celebrate the orgies of that God[14].

[13] Icon. l. 2. c. 8. Ed. Olear. p. 824.

[14] Εἰσὶ δὲ καὶ Διονύσῳ ναοὶ, τὸν μὲν καλοῦσι Πολίτην, τὸν δὲ Ἀξίτην· καὶ οἴκημά ἐςι σφίσιν, ἔνθα τῷ Διονύσῳ τὰ ὄργια ἄγουσιν. (L. 8. c. 26. p. 652. Ed. Kuhn.)

N° XX.

Verse Ἴδετε λαΐνα κίοσιν ἔμβολα
592. Διάδρομα τάδε.

See, the marble frieze
636. Shakes on those pillars.

THIS description of the Earthquake, affecting the Palace of Pentheus, is wonderfully sublime: The Reader is almost tempted to exclaim in the animated language of the Roman Lyrick Poet,

Evoe! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Lætatur; Evoe! parce, Liber,
Parce gravi metuende thyrso.

(L. 2. Od. 19. v. 8.)

Here we behold that tremendous subject, actually carried into execution by Euripides, which Horace solicited, that it might be lawful for him to celebrate: Here is exhibited to our view that awful object of his enthusiastick prayer the

Tectaque Penthei
Disjecta non leni ruinâ.

(Id. v. 15.)

Ovid seems to have imitated the scenery, here represented, in his description of the punishment inflicted on the Daughters of Minyas for their contempt of the worship of Bacchus, since

ſince he mentions the earthquake, the torches, and the flame of fire;

Tecta repente quati, pingueſque ardere videntur
Lampades, & rutilis colluçere ignibus ignes.

(Met. l. 4. v. 403.)

But this imitation is faintly copied from the original; nor can I admire the following lines of Nonnus, who obviouſly alludes to the imagery of our Poet;

Ἤδη δ' ἀντοέλικτος ἐσείετο Πενθέος αὐλὴ,
Ἀκλινέων σφαιρηδὸν ἀναΐσσουσα θεμέθλων·
Καὶ πυλεῶν δεδόνητο θοῶν ἐνοσίχθονι παλμῷ
Πήμαλος ἐσσομένοιο προάγγελος.

(Dionyſiaca, l. 44. p. 751. Ed. Falken. 1569.)

Here the Palace of Pentheus is deſcribed, as ruſhing from its foundations, and revolving like a ball; and the veſtibule is ſaid to leap with a violent agitation: Theſe are not ideas of that grandeur and ſimplicity, which we find in Euripides.

N° XXI.

Verſe 618. Πρὸς φάτναις δὲ ταῦρον εὑρὼν, ἔ καθείρξ' ἡμᾶς ἔσω.

When he had drag'd us to the ſtall to lie
Impriſon'd there, he found a bull.

THIS circumſtance of Pentheus, miſtaking a Bull for Bacchus, will appear perhaps ludicrous to the Modern Reader: The Oxford Editor, conſcious of this probability, aſſerts, "that Euripides did not invent this ſtory, any more than the female garb of Pentheus in the ſequel of the play, but that he received it, as a traditional anecdote from his Anceſtors, and conſecrated, as it where, by the Religion of the People [1]:" This obſervation in regard to the latter inſtance is founded on truth: and we ſhall hereafter [2] conſider the dramatick effect of that circumſtance; but Dr. Muſgrave has produced no hiſtorical authority in ſupport of his allegation, as applied to this frantick miſtake of Pentheus: And I imagine, that Euripides was himſelf the Inventor of it: The alluſion however did not produce any comick ſenſation on the Athenian Theatre: For, according to Pagan Ideas, Bacchus had the appendage of horns, annexed to his perſon, and was worſhipped under the title of Bull, as I have already ſhewn

[1] Hæc & quæ mox de Pentheo muliebria veſtimenta induente traduntur, vereor ne ridicula videantur iis, qui in veterum lectione mediocriter tantum verſati ſunt: Sed tenendum eſt Euripidem ea non primum excogitâſſe, ſed a majoribus tranſmiſſa, & populi religione velut conſecrata accepiſſe.

[2] See Final Eſſay.

in

in my Preliminary Eſſay [3]: We ſhall alſo find, that this diſguiſed God appears to the diſordered imagination of the King in the ſequel of the Drama [4], as an animal of this form with horns; and he is invoked by the Chorus, as poſſeſſing the power of metamorphoſing himſelf into various animals, and particularly that of a Bull [5]: Hence we may fairly infer, that this poetical incident in the deſcription of this ſcene ſuggeſted no extravagant or diſguſting idea to the Athenian Spectators: And Nonnus has cloſely imitated our Poet in this miſtake of Pentheus, whom he alſo repreſents, as faſtening a Bull to the ſtall, and binding him with fetters inſtead of the captive Bacchus.

Εἶπε, καὶ ἀγραύλοιο τῶδας ταύροιο τιέζων
Σφίγξεν ἀλυκλοπέδῃσι, λαβὼν δὲ μιν ἀντὶ Λυαίου
Ἤγαγεν ἱππείης τεπεδημένον ἐγγύθι φάτνης,
Ὡς Σεμέλης θρασὺν υἱα, καὶ ὅττινα ταῦρον ἔεργων.

(Dionyſiaca, l. 45. p. 773. Ed. Falken.)

[3] From p. 275 to p. 278.
[4] V. 918 & 919.
[5] V. 1015. See my Note on V. 1017. N° 31.

N° XXII.

N° XXII.

Verſe Καὶ καλασίκτες δοραὶς
Ὄφεσι καλεζώσαιλο λιχμῶσαν γένυν.
Αἱ δ' ἀγκάλαισι δορκάδ', ἢ σκύμνες λύκων
699. Ἀγρίες ἔχουσαι λευκὸν ἐδίδοσαν γάλα.

And o'er them bind the ſpotted ſkins of fawns,
With ſerpents wreathing round their ſhaded cheeks:
Some holding in their arms a kid, and ſome
The wolves' wild whelps, taught them to drain their
756. Swelling with milk. [breaſts

THIS curious appendage of ſerpents in the Bacchanalian Dreſs has been already diſcuſſed in my Preliminary Eſſay [1], and there illuſtrated by ſeveral authorities: But the teſtimony of Nonnus may alſo be added, who appears particularly fond of this poetical attire of the Mænades from his frequent alluſions to it; and he repreſents the ſerpents, as cluſtering round the hair, the head, and the neck, of theſe Female Votaries of Dionuſus in the ſame manner, as Euripides [2]:

Ἄλλαι ἐμιλρώθησαν ἐχιδναίοισι κορύμβοις [3].
Ἄλλαὶ καρήνῳ
Ἄπλοκον ἐσφήκωσε δρακονλείῳ τρίχα δεσμῷ [4].
Ἡ μὲν ἐχιδναίῳ κεφαλὴν ἐζώσαλο δεσμῷ [5].

[1] P. 364 & 365. [2] V. 101 & 765.
[3] Dionyſiaca, l. 14. p. 259. Ed. Falken. 1569.
[4] Id. p. 260. [5] Id. p. 264.

And the fantaſtick Genius of this romantick Poet has not only borrowed from Euripides this formidable appendage of the Mænades, but he repreſents them, as they are here painted, dreſſed in the variegated ſkin of the Fawn, and affording the milk of their breaſts to the Whelp of a Lion:

Ὠμοβάρων ἔζευξεν ἐπ' αὐχενὶ δεσμὰ δρακόντων·
Ἄλλη ποικιλόνωτον ἐπὶ ςέρνοις καλύπτρην
Νεβρίδων· ἑτέρη δὲ κατὰ χροὸς οἷα χιτῶνα
Στικτὰ φιλοσκοπέλων ἐνεδύσατο δέρματα νεβρῶν,
Δαιδαλέης ἐλάφοιο περισφίγξασα χιτῶνα.
Ἄλλη σκύμνον ἔχουσα δασυςέρνοιο λεαίνης
Ἀνδρομέῳ λαγόνι νοθῷ περιώσατο μαζῷ [6].

He alſo deſcribes in another paſſage of that eccentrick Poem, the Dionyſiacks, this favourite and unnatural attachment of the Bacchanalian Votary to the Infant Lion, foſtered by her parental care, when ſnatched from its own Parent:

Πολλαὶ δ' ἀρτιτόκοιο μελοχλισθεῖσα τεκούσης
Τέκνα δασυςέρνοιο τιθηνήσατο λεαίνης [7].

We may alſo recollect in regard to this cuſtom of carrying ſerpents in the myſteries the ſarcaſtick raillery of Demoſthenes in his rival Oration againſt Æſchines, whom he repreſents employed in compreſſing ſerpents, and throwing them over his head during his attendance on his Mother, who performed the office of initiation [8].

[6] Id. l. 14. p. 265.
[7] Id. l. 25. p. 775.
[8] Τὰς Ὄφεις τὰς Παρσίας θλίβων, καὶ ὑπὲρ τῆς κεφαλῆς αἴρων. (Ed. Taylor, vol. 2. p. 568.)

N° XXIII.

Verſe

Θύρσον δέ τις λαβὼν ἔπαισεν εἰς πέτραν,
Ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς·
Ἄλλη δε ναρθηκ' εἰς πέδον καθῆκε γῆς
Καὶ τῆδε πρήνην ἐξανῆκ' οἶνε θεός.
Ὅσαις δὲ λευκῆ τῷ ώματος πόθος παρῆν,
Ἄκροισι δακτύλοισι διαμῶσαι χθόνα
Γάλακτος ἑσμὸς εἶχον· ἐκ δὲ κισσίνων
Θύρσων γλυκεῖαι μέλιτος ἔσαζον ῥοαί.

One her thyrſus took, and ſmote
The rock, out guſh'd the pure tranſlucent ſtream,
Another caſt her light wand on the ground,
Inſtant, ſo will'd the God, a fount of wine
Sprung forth; if any wiſh'd a ſofter draught,
Theſe with their fingers oped the ground, and milk
Iſſued in copious ſtreams; and from their ſpears
With ivy wreath'd the dulcet honey flow'd.

HERE we contemplate the miracles of theſe Bacchanalians, inveſted with ſupernatural powers: I ſhall examine them in their order, as they preſent themſelves to our view, and illuſtrate them with parallel paſſages in other Authors: The firſt, which occurs, is the iſſuing of the ſtream from the rock, when ſtruck by the thyrſus: According to Dionyſius Periegetes, as ſoon as Arabia was honoured with the

birth of Bacchus, the lakes flowed immediately with ſpontaneous waters;

Αὐτομάτοις δὲ κατέῤῥεον ὕδασι λίμναι.

(V. 943.)

And Pauſanias relates, "that between Pylos and Cyparifſia there was a fountain, which they reported to flow with water, in conſequence of Dionuſus ſtriking the Earth with his thyrſus; and on that account they called it the Dionyſian fountain [1]." The next miracle includes the ſtream of wine: Thus the Author of an Hymn, attributed to Homer, repreſents the God Bacchus, when Captive to ſome Tuſcan Pirates, producing, among other marvellous acts of his divine preſence, the wine, which flowed over the ſhip:

Τάχα δὲ σφιν ἐφαίνετο θαυματὰ ἔργα·
Οἶνος μὲν πρώτιστα θοὴν ἀνὰ νῆα μέλαινεν
Ἡδύποτος κελάρυζ' εὐώδης.

(Odyſſ. &c. Ed. Clarke, vol. 2. p. 743.)

And we learn from Diodorus Siculus, "that the Teians produced, as a proof of the birth of Dionuſus among them, that even to his time at a ſtated period there was in their city a fountain of wine, ſpontaneouſly flowing from the earth and of excellent fragrancy [2]:" Pauſanias alſo mentions,

[1] Ἀφικομένων δὲ ἐς Κυπαρισσίας ἐκ Πύλου σφίσι πηγὴ ὑπὸ τῇ πόλει πλήσιον θαλάσσης ἐστὶ ῥυῆναι δὲ Διονύσῳ τὸ ὕδωρ λέγουσι θύρσῳ πλήξαντι ἐς τὴν γῆν· κ᾽ ἐπὶ τούτῳ Διονυσίαδα ὀνομάζουσι τὴν πηγήν. (L. 4. c. 36. p. 373. Ed. Kuhn.)

[2] Καὶ Τήϊοι μὲν τεκμήριον φέρουσι τῆς παρ᾽ αὐτοῖς γενέσεως τοῦ θεοῦ, τὸ μεχρὶ τοῦ νῦν τεταγμένοις χρόνοις ἐν τῇ πόλει πηγὴν αὐτοματὴν ἐκ τῆς γῆς οἴνου ῥεῖν εὐωδίᾳ διαφέρουσαν. (L. 3. c. 65. vol. 1. p. 235. Ed. Weſſelin.)

"that

"that at the annual feſtival of Dionuſus, according to the report of the Andrians, the wine flowed ſpontaneouſly from the ſhrine[3]:" This very miracle is likewiſe in two places related by Pliny on the authority and belief of Mucianus, who aſſerted, "that in the iſland of Andros, in the temple of father Bacchus, a fountain, during the Nones of January, conſtantly flowed with the flavour of wine, and it was called the gift of Jupiter[4]:" He obſerves in the other correſponding paſſage, "that if the wine were taken from the ſight of the temple, the taſte would paſs into water[5]:" In the ſame manner Nonnus repreſents Bacchus, as ſtriking the earth with his thyrſus, and producing the ſpontaneous ſtream, flowing with a purple tide;

Ταχινὸς δὲ θορὼν ἐπὶ τυθμένα πέτρης
Θύρσῳ γαῖαν ἄραssε, διχαζομένης δὲ κολώνης
Αὐτομάτην ὤδινε μέθην εὐώδινι μαζῷ
Χεύματι πορφύρονλι.

(Dionyſ. l. 48. p. 844. Ed. Falken. 1569.)

The next Bacchanalian miracle, here mentioned by Euripides, is the copious ſtream of milk: According to this idea, when Ælian enumerates the marvellous events which happened to the daughters of Minyas, againſt whom Bacchus was in-

[3] Λέγυσι δὲ οἱ Ἄνδριοι παρὰ ἔτος σφίσιν ἐς τῦ Διονύσυ τὴν ἑορτὴν ῥεῖν οἶνον αὐτόματον ἐκ τῦ ἱερῦ. (L. 9. c. 26. p. 518. Ed. Kuhn.)

[4] In Andro Inſulâ templo Liberi Patris fontem Nonis Januariis ſemper vini ſapore fluere Mucianus ter Conſul credit: Διὸς Διοδοσία vocatur. (Hiſt. Nat. l. 2. c. 103.)

[5] Mucianus Andri e fonte Liberi Patris ſtatis diebus ſeptenis ejus Dei vinum fluere; ſi auferatur a conſpectu templi, ſapore in aquam tranſeunte. (Id. l. 31. c. 2.)

cenſed for the neglect of his worſhip, he mentions among a variety of others, "that drops of wine and of milk diſtilled from the ceiling:[6]" Thus Philoſtratus propheſies in his Images, "that the whole earth will revel with Dionuſus, and afford wine to be drunk from the fountains, and milk, as it were from the breaſt, to be drawn from the glebe and from the rock[7]:" This Author alſo in another paſſage, where the actions on Mount Cithæron are painted, deſcribes "the rocks diſtilling wine, and the earth enriching the glebe with milk[8]:" This beautiful deſcription is obviouſly borrowed from Euripides, who in the firſt choral ode of this Drama, as well as in the lines under our immediate contemplation, has delineated in the warmeſt colours the enchanting pleaſures of Bacchanalian revelry:

Ῥεῖ δὲ γάλακτι πέδον,
Ῥεῖ δ' οἴνῳ, ῥεῖ δε μελισσᾶν
Νέκταρι, Συρίας δ' ὡς λιβάνου καπνός.

(V. 144.)

Through ev'ry plain
Flows milk, flows wine, the nectar'd honey flows,
And round each ſoft gale Syrian odours throws.

(V. 182.)

Here the laſt miracle, or the ſtream of honey, is equally illuſtrated, as the preceding objects: Thus the Lyrick

[6] Ἐκ δὲ τῶν ὀροφῶν ἔσταζον οἶνος καὶ γάλακτος τάγονες. (Var. Hiſt. l. 9. c. 42.)

[7] Ἥγε καὶ συμβακχεύσει αὐτῷ, καὶ οἶνον ἀφύσσειν ἐκ τῶν πηγῶν δώσει, γάλα τε ἀπὸ μαζῶν ἕλκειν, τὸ μὲν ἐκ βώλου, τὸ δὲ ἐκ πέτρας. (Icon. l. 1. c. 14. p. 735. Ed. Olear.)

[8] Γέγραπται μὲν, ὦ παῖ, καὶ τὰ ἐν τῷ Κιθαιρῶνι, Βακχῶν χόροι, καὶ ὕποινοι πέτραι, καὶ νέκταρ ἐκ βοτρύων, καὶ ὡς γάλακτι τὴν βῶλον ἡ γῆ λιπαίνει. (Icon. l. 1. c. 18. p. 790.)

Roman

Roman Poet in his animated Ode to Bacchus unites them together, when he implores the divine permiſſion to ſing theſe delightful ſubjects of elevated enthuſiaſm;

Fas pervicaces ſit mihi Thyadas,
Vinique fontem, lactis & uberes
Cantare rivos, atque truncis
Lapſa cavis iterare mella.

(L. 2. Od. 19. v. 12.)

But Nonnus in the following lines, which are in obvious imitation of Euripides, has omitted the laſt object of this poetical imagery:

Ἄλλη δίψιον ὕδας ἐπέκλυπεν ὀξέϊ θύρσῳ,
Ἄκρον ὄρος τηλήξασα νεοσχιδὲς, αὐτοτελὴς δὲ
Οἶνον ἐρευγομένη κρανὰη τορφύρεο τέτρη
Λειβομένῳ δὲ γάλακτος ἐρεσσομένης ἀπὸ τίτρης
Πίδακες αὐτοχύτοισιν ἐλευκαίνοντο ῥεέθροις.

(Dionyſiacæ, l. 45. p. 774.)

The ſacred alluſions in Holy Writ, which reſemble theſe miracles of the Bacchanalians, will be hereafter conſidered in my Final Eſſay on the Bacchæ.

N° XXIV.

Verſe 725. Πᾶν δὲ συνεβάκχευσ' ὄρος.

All the Mountain danced
784. To their wild revelry.

THESE words of Euripides, contraſted with a line of Æſchylus, conſtitute the ſubject of a curious criticiſm of Longinus, which has never yet in my judgment been explained: It is eſſential for the clear comprehenſion of the Reader to trace the principal object of this Critick, where they occur, and to develop his preceding obſervations, before he enters on the particular compariſon of the two paſſages in the Dramatick Poets: That Section in his Treatiſe on the Sublime [1] is entirely appropriated to the diſcuſſion of Viſions, or Images; and he defines theſe according to the prevailing and not the general ſenſe of the word Φαντασία, "when you ſeem under enthuſiaſm and paſſion to behold what you deſcribe, and ſubmit it to the eyes of the Hearer [2]:" After this definition, he diſtinguiſhes the different objects of Poetical and Rhetorical Viſions: The former he pronounces to aim at ſurpriſe, as their final purpoſe, and the latter at illuſtration: Yet both, according to his idea, in common aſpire at the intent of ſtriking

[1] Sect. 15. Ed. Pearce, p. 92.

[2] Ὅταν ἃ λέγῃς, ὑπ' ἐνθουσιασμοῦ καὶ πάθους βλέπειν δοκῇς, καὶ ὑπ' ὄψιν τιθῇς τοῖς ἀκούουσιν. (Id.) See alſo the correſponding definition of the αἱ φαντασίαι, or viſions, by Quintilian. (Inſtit. Orat. l. 6. c. 2. vol. 1. p. 523. Ed. Burman.)

the

the mind [3]: He next produces two paſſages from Euripides with a view to elucidate this ſubject: The firſt occurs in his Tragedy of Oreſtes, where this Prince is repreſented, after the murder of his Mother Clytemneſtra, beholding from his diſordered Imagination "the Furies with their bloody viſages and ſerpentine locks, actually leaping on him [4]:" The other is extant in the Iphigenia in Tauris, where Oreſtes is alſo deſcribed, as agitated with the ſame frantick horrors of mind [5]: Here Longinus aſſerts, "that the Poet himſelf ſaw the Furies, and has almoſt compelled even his Hearers to behold his own viſion [6]:" Euripides therefore, continues he, has uncommonly exerted himſelf to expreſs in his Tragedies the two paſſions, Madneſs and Love, and has been moſt remarkably ſucceſsful in theſe; yet he is not without courage in attempting even Images of other kinds: Though his Genius was by no means naturally ſublime, he has forced his nature himſelf in many inſtances into a tragical ſpirit, and in each of thoſe elevated paſſages, as the Poet ſays [7],

Laſh'd by his tail his heaving ſides reſound,
He calls up all his rage.
(Pope's Il. 20. V. 218.)

This

[3] Τὸ μὲν ἐν ποιήσει τέλος ἐστὶν ἔμπληξις, τὸ δ' ἐν λόγοις ἐνάργεια· ἀμφότεραι δ' ὅμως τοῦτ' ἐπιζητοῦσι, τὸ συγκεκινημένον. (Id.) I have tranſlated ἐνάργεια, illuſtration, on the authority of Quintilian, who informs us, that it was ſo rendered by Cicero: Inſequetur ἐνάργεια, quæ a Cicerone illuſtratio & evidentia nominatur. (Inſtit. Orat. l. 6. c. 2. Id. p. 524.)

[4] V. 255. [5] V. 291.)

[6] Ἐντεῦθ' ὁ Ποιητὴς αὐτὸς εἶδεν Ἐρινύας· ὁ δὲ ἐφαντάσθη, μικρῷ δεῖν θιάσασθαι καὶ τὰς ἀκόντας ἠνάγκασεν. (Id. p. 94.)

[7] Ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης δύο ταυτὶ πάθη μανίας τε καὶ ἔρωτας ἐκτραγῳδῆσαι, καὶ τούτοις, ὡς ἐκ οἶδ' εἴ τισιν ἑτέροις, ἐπιτυχέστατος· ὃ μὲν ἀλλὰ καὶ

ταῖς

This animated compariſon of Longinus is borrowed from the 20th Iliad of Homer, where Achilles, returned to the battle and oppoſed by Æneas, is ſaid to reſemble a Lion, "who views his Enemy at firſt with ſcorn, but ſtruck by the ſpear of ſome valiant youth turns, foams, and laſhes himſelf into vengeance:" After this general character of Euripides, the Critick proceeds to confirm his ſubject of Poetical Viſion by citing a beautiful fragment from the Phaeton of our Poet, where Apollo is repreſented, delivering to his Son the reins of his chariot, and adviſing him on the path of his Journey [8]: Here the impetuoſity of youth and the anxiety of paternal affection is finely painted: "Would not you ſay, exclaims Longinus, that the ſoul of the Poet alſo mounted the car, and flew together with the Horſes, participating of one common danger? For were it not itſelf wafted with a velocity equal to this heavenly career, it could not have conceived images like theſe: Such alſo are the deſcriptions in the Caſſandra of this Poet [9]:" Here he produces only a hemiſtick of the lines, to which he alludes, and as this Tragedy of Eu-

ταῖς ἄλλαις ἐπιτίθεσθαι φαντασίαις ἐκ ἄτολμος· ἡκισά γέ τοι μεγαλοφυὴς ὤν, ὅμως τὴν αὐτὸς φύσιν ἐν πόλλοις γινέσθαι τραγικὴν προσηνάγκασε, κ᾽ παρ᾽ ἕκαστα ἐπὶ τῶν μειζόνων, ὡς ὁ Ποιητὴς,

Οὐρῇ δὲ πλευράς τε κ᾽ ἴσχιον ἀμφολέρωθεν
Μαστίεται, εἰ δ᾽ αὐτὸν ἐπόρνυει μαχέσασθαι.

(Id. p. 96.)

[8] Id. p. 96 & 98.

[9] Ἆρ᾽ ἐκ ἂν εἴποις, ὅτι ἡ ψυχὴ τῷ γράφοντος συνεπιβαίνει τῷ ἅρματος, κ᾽ συγκινδυνεύουσα τοῖς ἵπποις συνεπλέρωται; ἡ γὰρ ἂν, εἰ μὴ τοῖς ἐρανίοις ἐκείνοις ἔργοις ἐσοδρομοῦσα ἐφέρετο, τοιαῦτ᾽ ἂν ποτε ἐφαντάσθη. Ὅμοια κ᾽ τὰ ἐπὶ τῆς Κασσάνδρας αὐτῷ,

Ἀλλ᾽, ὦ φίλιπποι Τρῶες. (Id.)

ripides

ripides has not deſcended to poſterity, we are unable to enjoy thoſe beauties, which were the immediate object of the admiration of Longinus: "But Æſchylus, continues the Critick, has made daring attempts in theſe Heroick Viſions, as in his Seven againſt Thebes, where the Generals without remorſe mutually oblige themſelves by one common oath to die together [10]:" After citing ſome noble lines from this Tragedy in proof of his aſſertion, "But this Poet, he adds, ſometimes produces ſentiments unfiniſhed [11], and as it were, uncarded [12], and unſoftened: Yet Euripides advances to the brink of this danger through his emulation of him: And in Æſchylus the Palace of Lycurgus is agitated in a wonderful degree by a ſacred impulſe on the appearance of Dionuſus;

Ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη.

The Dome was frantick, and the roof convuls'd
With Bacchick frenzy.

Le Palais en fureur mugit à ſon aſpect [13].

But

[10] Τῷ δ' Αἰσχύλῳ φαντασίαις ἐπιτολμῶντος ἡρωϊκωτάταις, ὥσπερ κ) οἱ Ἑπτὰ ἐπὶ Θήβας παρ' αὐτῷ, τὸν ἴδιον αὐτῶν πρὸς ἀλλήλους ὅρκα οὐκτε συνομνύμενοι θάνατον· ἐνίοτε μέντοι ἀκατεργάστως κ) οἱονεὶ σποδοειδῶς τὰς ἐννοίας κ) ἀμαλάκτους φέροντος, ὅμως ἑαυτὸν ὁ Εὐριπίδης κἀκείνοις ὑπὸ φιλοτιμίας τοῖς κινδύνοις προσβιβάζει. Καὶ παρὰ μὲν Αἰσχύλῳ παραδόξως τὰ τῦ Λυκούργυ βασίλεια κατὰ τὴν ἐπιφάνειαν τῦ Διονύσυ διοφορεῖται. (Id. p. 99 & 100.)

[11] The original ἀκατεργάστως exactly anſwers the incompoſitus of the Romans, which is the very epithet, applied by Quintilian to Æſchylus,

Sed rudis in pleriſque et incompoſitus.

(L. 10. c. 1. vol. 2. p. 897. Ed. Burman.)

[12] Here the original word, σποδοειδῶς, implies the reſemblance to the rude vellus, or the fleece in its rough ſtate: Since I know of no eſtabliſhed epithet in the Engliſh Language, which could convey the preciſe term, I have ventured to coin the word, uncarded, in order to preſerve the idea of Longinus.

But Euripides has expreſſed the ſame ſentiment in a different manner, having ſoftened it thus [14]:

Πᾶν δὲ ξυνεβάκχευσ' ὄρος.

All the Mountain danced
To their wild revelry.

La Montagne à leurs cris répond en mugiſſant [15].

Having

Longinus. The Author of the Dialogue de Oratoribus, which has been attributed to Tacitus and to Quintilian, has a phraſe, which bears great reſemblance to it, impexam antiquitatem. (C. 20.) And Tanaquil Faber, in his Note on this paſſage of Longinus judiciouſly cites the reply of an old School-maſter, when an illiterate Pupil was delivered to him, in order to be inſtructed in the elements of education, τόκοι δ' πλύνω, craſſiora et rudiora vellera non ſubigo, it is not my buſineſs to card the coarſe wool.

[13] This is the verſion of Boileau in his Tranſlation of Longinus, but Monſieur Dacier aſſerts in his remarks on that tranſlation, "that the word mugir does not appear ſtrong enough to expreſs alone the ἐνθουσιᾷν and βακχεύειν of Æſchylus; for they not only ſignify mugir, but alſo convey the idea of being ſhaken with violence and agitation: Though it is a folly, adds he, to aſpire at attempting a verſe better than Monſieur Deſpréaux, I will not ſcruple to declare, that the line of Æſchylus would be perhaps better tranſlated in regard to ſenſe in this manner:

Du Palais en fureur les combles ébranlés
Tremblent en mugiſſant.
(Oeuvres de Boileau, tom. 2. p. 39. Ed. Amſt. 1718.)

The Engliſh Tranſlator Smith renders it,

The frantick Dome and roaring Roofs convuls'd
Reel to and fro, inſtinct with rage divine.
(Ed. 1743. p. 43.)

[14] Ὁ δ' Εὐριπίδης τὸ αὐτὸ τῷθ' ἑτέρως ἐφηδύνας ἐξεφώνησε. (Id. p. 100.) In all the Editions of Longinus it is printed ξυνεβάκχευσ', inſtead of συνεβάκχευσ', as it ought to be.

[15] This line of Boileau is alſo corrected by Dacier.

La Montagne s'ebranle, & répond à leurs cris.
(Oeuvres de Boileau, tom. 2. p. 39. Ed. Amſt. 1718.)

The Pere Brumoy renders it, Tout leur paroiſſoit danſer, la Montagne même, and remarks in his Note, Euripide a voulu marquer l'yvreſſe, qui

fait

Having thus traced the criticiſm of Longinus, it remains to conſider the opinions of the Commentators on theſe contraſted paſſages of Æſchylus and Euripides, and then to explain my own idea of them: The Criticks conceiving, that Longinus here intended to cenſure both the Dramatick Poets, though Euripides in a leſs degree than Æſchylus, have perplexed themſelves to diſcover the foundation of his nice criticiſm and the latent cauſe of his delicate diſtinction. Tanaquil Faber imagines, "that the word ἐνθουσιᾶν, uſed by Æſchylus, is ſofter than the συμβακχεύειν of Euripides [16]: But Tollius ſuppoſes the difference to conſiſt in the two words βακχεύει and συμβακχεύει, for the expreſſion is ſofter, according to his idea, to be mad in concert with others, than to be hurried ſingly by inſtinct into a ſtate of fury [17]: Yet this Editor in his French Note, annexed to the Tranſlation of Longinus by Boileau, declares that he cannot diſcover, that this Critick had ſo much reaſon, as he imagined, in preferring this ſoften-

fait que tout ſemble tourner ou ſ'ebranler. (Le Theatre des Grecs, tom. 5. v. 18.) Our Engliſh Tranſlator, Smith, has the following lines:

The vocal mount in agitation ſhakes,
And echoes back the Bacchanalian cries.

(Ed. 1743. p. 43.)

[16] Cur autem dixit Longinus ſuavius eandem ſententiam ab Euripide expreſſam fuiſſe quam ab Æſchylo? Hæc cauſa eſt, quod ἐνθουσιᾶν uſurpârit Æſchylus, Euripides autem συμβακχεύειν. Theſe Notes were firſt printed in 1663 in the Edition of Longinus by Faber, and they are alſo inſerted in the Edition of Longinus by Tollius.

[17] Fallitur Faber, cum ſuavitatem majorem in Euripidis, quam Æſchyli verſu eſſe opinatur, eo quod hic ἐνθουσιᾶν, ille ξυμβακχεύειν dixerit: Conſiſtit enim in mutatione vocis βακχεύειν in ξυμβακχεύειν, adeòque in ipsâ ſententiâ: Suavius enim eſt cum aliquo inſanire dici, quam ſolo ejus inſtinctu, ad furorem abripi: Vis illa Dei ſocietate furoris temperatur, ſic ut voluntate potius, ac lubidine ex hilaritate prognatâ, quam motu numinis concitantis, feſtum illud a montibus celebrari videatur. (Ed. 1694. p. 114.)

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ing by Euripides of the rude and unpoliſhed expreſſion in Æſchylus, ſince it was the univerſal ſentiment of almoſt all the Pagans, that every thing, not only edifices and palaces, but even mountains, were moved and trembled at the apparition of the Gods: It is not however, continues he, the whole ſentiment, but only the word βακχεύει, compared with συμβακχεύει, as I have mentioned in my Latin Remarks, which diſpleaſed Longinus [18]. Our Engliſh Editor, Biſhop Pearce, explains the reaſon, "becauſe Æſchylus makes the houſe itſelf to be inſpired with Bacchick enthuſiaſm while Euripides produces ſomething ſofter, ſince he attributes no other circumſtance to the Mountain, but the echo of the ſhouts of the Bacchanalians [19]."

Theſe are the different [20] explications of the Criticks on this paſſage of Longinus, and they are all founded on the miſtaken ſuppoſition of an implied cenſure of the contraſted

[18] Mais je ne trouve pas que Longin ait ici autant de raiſon qu'il croit, de preferer cet adouciſſement d'Euripide à l'expreſſion trop rude, comme il l'appelle & mal polie d'Eſchyle: Car c'étoit le ſentiment univerſel de preſque tous les Paiens, que dans les apparitions des Dieux tout ſe mouvoit & trembloit, non ſeulement les édifices & les palais, mais les montagnes même.—Mais, comme je l'ai dit dans mes remarques Latines, ce n'eſt ni toute la penſée, ni le mot ἐνθουσιᾷ, comme Monſieur le Fevre a cru, mais le ſeul mot βακχεύει qui deplait à Longin. (Id. p. 302.)

[19] Æſchylus ipſam domum facit bacchari & inſtinctam eſſe: Euripides verò mollius quiddam ſuaviuſque profert, cum nihil aliud monti tribuit, niſi quòd bacchantium voces recinat. (P. 100. Ed. 1752.)

[20] There is however the following Note of the Editor More in the German Edition of Longinus, printed at Leipſick in 1768: Quod Æſchylus inanimatæ rei per ſe tribuerat, id Euripides Bacchis quidem relinquit; cum monte autem ſic communicat, ut eum dicat ξυμβακχεύειν, imitari & adjuvare ἐνθέας; tremiſcit enim Mons & reboat inter clamores Bacchantium (p. 103.) But this definition of ξυμβακχεύειν is unwarranted, and the latter part of the Note correſponds in idea with Dr. Pearce. Our laſt Engliſh Editor of Longinus, Toup, has no remark on this paſſage.

lines

lines of Æſchylus and Euripides: But it appears to me by a diligent attention to the original context of this chapter of Longinus, that he never intended any cenſure, but on the contrary an encomium on both the Dramatick Poets by the citation of theſe reſpective paſſages: The error lies in ſuppoſing, that after the aſſertion of the Critick in the preceding ſentence, that Æſchylus and Euripides were both ſometimes guilty of ſentiments unpoliſhed, unprepared, and unſoftened, he illuſtrates this opinion by the example of theſe contraſted verſes: But the profeſſed object of this chapter of Longinus is to demonſtrate the beauty of Viſions, Poetical and Rhetorical, by producing ſelect Images from admired Authors; nor is there a ſingle inſtance, contained in the whole chapter, which diſplays the contrary effect by a direct, or implied, cenſure: Here therefore the Critick, having mentioned already four fine paſſages from Euripides, and one in Æſchylus, proceeds to cite another example of the beauty of Viſion in the laſt Poet by the line,

Ἐνθουσιᾷ δὴ δώμα, βακχεύει στέγη.

And then he immediately ſubjoins the parallel image of Euripides, ſtruck with the reſemblance of it;

Πᾶν δὲ ξυνεβάκχευσ' ὄρος.

This he admires equally, as an inſtance of the ſublime, but obſerves, that it is more ſoftened than the other, without approving perhaps or condemning this alteration, but ſubmitting it only to the judgement of the Reader: The ſentence therefore, containing theſe parallel paſſages, and com-

mencing with the copulative conjunction, καὶ παρὰ μὲν Αἰσχύλῳ, is connected with the preceding citation of those admired lines from the Seven against Thebes; and the intermediate assertion, that Æschylus and Euripides are sometimes guilty of rude and unpolished sentiments, is to be construed, as a parenthesis, which is not followed by any example, illustrating that censure: For had that been the intention of Longinus in producing these parallel lines, he would have commenced the sentence, containing them, by some word adapted to the purpose, as ὡς for instance, and not by the copulative conjunction, καὶ, which would, according to that construction of the context, be very awkwardly [21] applied to the immediate sentence antecedent: But this interpretation is also confirmed by an attention to the subsequent words, beginning, Ἄκρως δὲ καὶ ὁ Σοφοκλῆς, &c. "And Sophocles too has nobly succeeded in these visions in his dying Oedipus, where he buries himself in the midst of divine prodigies, and on the resailing of the Greeks from Troy, where the spectre of Achilles from his Tomb appears to those, who were meditating this return [22]:" Here we im-

[21] Thus Tollius in his Latin Version erroneously renders the Greek, Καὶ, by Velut quum: And Boileau in his French Translation has adopted the same error, Par exemple dans Eschyle, &c. (Vol. 2. p. 39.) Dr. Pearce and Toup are the only Editors of Longinus, who faithfully retain Et to correspond with Καὶ in their Version: The late German Editor, More, has entirely omitted this connecting particle, and our English Translator, Smith, has done the same; but we may collect from his Note, that he imagines the passage of Æschylus to be here censured, since he asserts, "that there is a daring with an expression of a harsh sound on account of its Antiquity in Spenser's Fairy Queen, which may parallel that of Æschylus." (Smith's Longinus. Ed. 1743. p. 43 & 151.)

[22] Ἄκρως δὲ καὶ ὁ Σοφοκλῆς ἐπὶ τοῦ θνήσκοντος Οἰδίπου καὶ ἑαυτὸν μετὰ διοσημείας τινὸς θάπτοντος πεφάνταςαι, καὶ κατὰ τὸν ἀπόπλουν τῶν Ἑλλήνων ἐπὶ τ' Ἀχιλλέως προφαινομένου τοῖς ἀναγομένοις ὑπὲρ τοῦ τάφου.

mediately

mediately diſcover, that Longinus connects in the cloſeſt manner by the appoſite Greek Particles the two admired paſſages of Sophocles, with the preceding parallel lines of Æſchylus and Euripides, which he has extolled, as diſplaying the beauty of Images; but had he intended to cenſure them, he would never have connected the ſentence with Ἀπὸ δὲ καὶ ὁ Σοφοκλῆς, "And Sophocles too;" for ſuch a connexion would have been incoherent and ungrammatical: Beſides, according to my interpretation, Longinus, having already cited two beautiful paſſages of Æſchylus, alludes to two others of Sophocles, correſponding in regard to the object of Images; but if we admit the ſuppoſed idea of an implied cenſure in the line of Æſchylus, relating to the Palace of Pentheus, that Poet, whom the Critick has juſt pronounced, as the moſt daring in Heroick Viſions, will be here illuſtrated by a ſingle inſtance only, while Euripides has four, and Sophocles two paſſages, ſelected from their reſpective Tragedies; Hence too the whole difficulty, ariſing from verbal criticiſm, will, according to my conſtruction of the true meaning of theſe parallel lines of Æſchylus and Euripides, inſtantly vaniſh; nor ſhall we be obliged to enter into the delicate diſtinctions of the Commentators, nor ſuppoſe with Faber, that ἐνθουσιᾷ is here compared with βακχεύει, or βακχεύει contraſted with συμβακχεύει, as Tollius imagines, or the echo of a Mountain put in oppoſition to the agitation of a Palace, according to the idea of Dr. Pearce, ſince the Greek Critick will here commend both theſe reſpective lines, as preſenting ſublime images, though the latter he aſſerts to be ſoftened in compariſon with the former: And whether

this ſoftening quality lies concealed in the ſentiment or language, or whether it was, according to the ideas of Longinus, inherent in both, which ſuppoſition I am rather inclined to adopt, it is a matter of little conſequence, ſince neither paſſage, as I contend, is produced with a view to cenſure. If after this inveſtigation any ſhadow of doubt ſhould remain, the only mode of deciſion is to conſider, whether other paſſages, preciſely correſponding in ideas to theſe parallel lines of Æſchylus and Euripides, are to be found in eminent Authors, where no objection was ever made to them: Now I appeal to Virgil, whoſe images and expreſſions, though ſublime, have been always allowed by the univerſal conſent of Mankind to be remarkably chaſte and poliſhed: And yet do we not find, that upon the prayer of Æneas in the Temple of Apollo at Delos to grant him a divine ſymbol,

Tremere omnia viſa repente,
Liminaque lauruſque Dei, totuſque moveri
Mons circum, & mugire adytis cortina reclusis?

(Æn. 3. v. 92.)

Here we perceive a general tremor of the Temple, the motion of the whole Mountain, and the echo from the oracular receſs of the ſhrine: Every Reader muſt diſcover the ſtriking reſemblance of theſe images to thoſe in queſtion, and produced by the ſame cauſe, the appearance of the God: But this Epick Poet on another occaſion concludes a ſimile of two rival Bulls, engaged in combat againſt each other, with this expreſſive hemiſtick;

Gemitu nemus omne remugit.

(Æn. 12. v. 722.)

Loud

Loud cries and roaring ſounds rebellow through the woods.

(Dryden. Æn. B. 12. v. 1051.)

And what is this, but a literal verſion, according to the ideas of Dr. Pearce [23], of theſe words of Euripides,

Πᾶν δὲ συνεβάκχευσ' ὄρος?

Thus in another paſſage of the Æneid a ſimilar expreſſion occurs, where Turnus ſinks under the weapon of Æneas:

Totuſque remugit

Mons circum, & vocem latè nemora alta remittunt.

(Æn. 12. v. 929.)

Theſe few inſtances, though many others might be added, are alone ſufficient to prove, that no inherent bombaſt, or any other defect, is contained in the parallel lines of Æſchylus & Euripides: I cannot however diſmiſs the Reader without informing him of my obligations to Mr. Potter, the Engliſh Tranſlator of theſe Dramatick Poets, who communicated to me in the courſe of correſpondence on this ſubject ſome important information, relative to this interpretation of the Criticiſm of Longinus; and I am particularly indebted to him for the inference, which I have derived from the ſubſequent ſentence, regarding Sophocles: He is of opinion, "that Longinus praiſes Euripides for preparing the mind of the Reader in this inſtance for the boldneſs of the idea, and that the poſition of the words

Πᾶν δὲ ξυνεβάκχευσ' ὄρος,

[23] Totus Mons Bacchantibus aſſonuit. (Ed. Longin. 1752. p. 100.)

And the conjunctive prepoſition σὺν give this effect, and ſtand in contraſt to the

Ἐνθυσιᾷ δὴ δῶμα, βακχεύει σέβη

Of Æſchylus, where the boldeſs of the idea rudely forces itſelf upon you, and ruſhes in without knocking at your door:" Theſe are his own words, contained in a letter to me, which I have his permiſſion here to inſert; and he concludes by obſerving, "that the deſign of Longinus was to recommend the delicate melting of the tints into each other; and that he mentions the ſame thought, as prepared and ſoftened by Euripides, without any cenſure of the thought, but with ſome approbation of the ſoftening."

Since the preceding part of the Chapter of the Græcian Critick, here analyzed, contains ſome intereſting intelligence on the general character of Euripides, independent of the illuſtration of the immediate line in queſtion, I truſt that the Reader will not think the above inveſtigation, ἀπροσδιόνυσον, unconnected with the ſubject of my Commentary on this Dramatick Poet, and exclaim in the words of Lucian,

Ἀλλὰ τί ὦρὸς τὸν Διόνυσον ἔτος ὁ Διόνυσος[24];

[24] Bacchus, tom. 3. p. 79 & 80. Ed. Hemſter.

N° XXV.

Verſe Θᾶσσον δὲ διεφορεῖτο σαρκὸς ἐνδυτά,
746. Ἢ σὺ ξυναίψαις βλέφαρα βασιλείοις κόραις [1].

Aſunder were they rent,
803. Ere thou couldſt cloſe thy royal eyelids down.

THERE is not a more ſublime paſſage in Euripides, than this deſcription of Bacchanalian frenzy: Nothing can better illuſtrate the truth of that aſſertion of Longinus, contained in my preceding Note, that the Genius of our Poet is ſometimes elevated, and laſhed into courage, though the natural inclination of it did not lead to the ſublime. Theſe barbarous inſtances of inhuman fury, exerciſed by the female Votaries of Dionuſus againſt the innocent brute creation, became an eſſential characteriſtick of their extravagant profeſſion: Thus Agathius, author of a Greek Epigram in the Anthologia, repreſents a Bacchanalian expreſſing her devotion, "as having ſevered the breaſts of mighty Bulls, and exulting in her victory over Lions, whoſe heads ſhe had carried, as the object of her diverſion:"

Βασσαρὶς Εὐρυνόμη σκοπελοδρόμος, ἡ ποτὲ ταύρων
Πολλὰ ταυηκραίρων ζέρνα χαραξαμένη,

[1] Theſe words, poetically applied to the pupils of the eyes of Pentheus, are coldly and fantaſtically imagined by Dr. Muſgrave to allude to the three royal Daughters of Cadmus; and then, inſtead of their natural connexion with the line, to which they belong, they muſt be conſtrued with the preceding one, referring to διεφορεῖντο.

Ἡ μέγα καγχάζουσα λεοντοφόνοις ἐπὶ νίκαις
Παίγνιον ἀτλήτᾳ θηρὸς ἔχουσα κάρη.

(L. 6. c. 5. ep. 3. v. 4)

Thus alſo Glaucus, Author of another Epigram in the ſame collection on a fine ſtatue of one of theſe frantick Females, calls it,

Θαῦμα χιμαιρόφονον, Θυάδα μαινομέναν.

(L. 4. c. 3. ep. 5. v. 4.)

And Calliſtratus in his Images, on the ſame ſubject of a ſtatue of a Bacchanalian, annexes to it the appendage of a heifer, as a ſymbol of her inflamed Madneſs [2]. In conformity with this cuſtom, Catullus in his pictureſque deſcription of the different employments of the Bacchick Females paints a party of them engaged in toſſing the limbs of a mangled Heifer;

Pars e divulſo raptabant membra juvenco.

(Carm. 63. v. 257.)

And Ovid makes his Thracian Mænades, who were preparing to murder Orpheus, diſplay the prelude of their fury by the divulſion of large Oxen, before they wreaked their vengeance on the Bard;

Quæ poſtquam rapuere feræ, cornuque minaci
Divellêre boves, ad vatis fata recurrunt.

(Met. l. 11. v. 38.)

Thus

[2] Ἀλλὰ τι σφάγιον ἔφερεν, ὥσπερ ἰυάζουσα, πικροτέρας μανίας σύμβολον· τὸ δὲ ἦν χιμαίρας τὶ πλάσμα. (Stat. c. 2. p. 892. Ed. Olear. Philoſt. &c.) There is alſo inſerted in the Antiquité Expliquée of Montfaucon a beautiful Figure of a Woman, whom he calls a Bacchanalian, holding a reluctant Bull by

Thus Lucian, according to this idea, affirms, "that the herds were ſeized and torn aſunder, when alive, by theſe Women [3]." But the moſt circumſtantial and elaborate deſcription of this Pagan Scene, next to Euripides, occurs in Nonnus, who repreſents in two paſſages his Bacchanalian Crew imbruing their hands in animal gore, particularly in that of Bulls, and in ſevering their reſpective hides:

Ἄσχετα μαινομένοιο δορῆς ἐδράξατο ταύρου·
Καὶ βλοσυροῖς ὀνύχεσσι χαρασσομένης ἀπὸ δειρῆς
Ταυρείην ἀτόρητον [4] ἀπεφλοίωσε [5] καλύπτρην,
Ἄλλη δ' ἔγκατα πάντα διήφυσεν [6].

(Dionyſiaca, l. 14. p. 266. Ed. Falken.)

by a halter, faſtened to one of its horns: La Baccante qui tient un taureau lié par les cornes, & qui ſ'efforce de l'arrêter, malgré les ſecouſſes qu'il donne pour ſ'enfuir, cette Bacchante dis-je eſt un chef d'œuvre de l'art. (tom. 1. part 2. p. 253. & pl. 164. fig. 3.) But I am inclined to think, that the learned Benedictin is here miſtaken in imagining this Figure a Bacchanalian, ſince there is too much female ſoftneſs in her countenance to favour this ſuppoſition.

[3] Τὰς δ' ἂν ποίμνας διῃρπάσθαι ἤδη ὑπὸ τῶν γυναικῶν καὶ διεσπᾶσθαι ἔτι ζώντα τὰ θρέμματα. (Bacchus, vol. 3. p. 77. Ed. Hemſter.)

[4] This word, derived from τορέω penetro, may ſignify non penetratum; but neither τόρητος or ἀτόρητος is to be found in any Lexicon: If it were not for the conſtant Dactylick Meaſure of Nonnus, I ſhould offer to read ἄτρητον non foratum, or the unpierced hide.

[5] This word ſignifies decorticavit, and is the conjecture of Falkenburgius in his Edition of Nonnus. (P. 880. Ed. Antwerp. 1569.) I have here inſerted it inſtead of the printed ἀπεφλίσσε in the Text of the Poet, becauſe that is no where elſe to be found, and is unſupported by any derivation.

[6] This alſo is the conjecture of Falkenburgius, which I have here ſubſtituted inſtead of the printed διηφίσσεν in the Text of Nonnus and for the ſame reaſon, as mentioned in my laſt Note: But διήφυσε has the authority of Homer, and is uſed in the Odyſſey in the appoſite ſenſe of exhauſit or diſcidit,

Πολλὸν δὲ διήφυσε σάρκος ὀδόντι.

(L. 19. v. 450.)

See alſo H. Steph. Theſaur. Appendix. tom. 4. p. 755.

Ὧν ἡ μὲν βοέην ἀγέλην δαιδρεύσαλο ταύρων
Ῥινοτόρῳ, χὴ χεῖρας ἑὰς μιήναλο λυθρῷ
Ταυρείην ὀνύχεσσι διασχίζουσα καλύπ]ρην
Τρηχαλέην, ἑτέρη δὲ δαφοινήεν]ι κορύμβῳ
Εἰροπόκων ἄρρηκ]α διέτμαγε τωὸεα μήλων,
Ἄλλη δ' αἶγας ἔπεφνεν, ἐφοινίσσον]ο δὲ λύθρῳ
Αἰμαλέαις λιβάδεσσι δαιζομένης ἔτι τωίμνης.

(Id. l. 25. p. 774.)

I flatter myſelf, that the learned Reader will pardon the frequency and length of citations in my Notes on this Tragedy from the Dionyſiacks of Nonnus, ſince the coincidence of the ſubject of that Poem with the Bacchæ of Euripides preſents many correſponding ſentiments and expreſſions; and it is very remarkable, how few of theſe in compariſon with their number have been already noticed by any former Commentator of our Poet: I might add too, that the ſcarcity of the Editions of Nonnus, and the entire ignorance of moſt Readers in regard to this neglected Author, plead an additional apology in my favour. I confeſs that I am no enthuſiaſtick Admirer of him, for though he has certain paſſages, which glow with poetical fervour, yet his total neglect of unity of deſign, his deſultory mode of compoſition, his prolix deſcriptions, and his monotony of metre, though flowing with the ſoft dactyl, unite to lower his reputation in my judgement: But ſuch are the wonderful reſources of the Greek Language, and ſo enchanting are its powers of harmony, that it is ſcarce poſſible for any Poet, who has been fortunate enough to have employed it, not to reward the elegant Reader for the pains of contemplation.

N° XXVI.

N° XXVI.

Verſe Καπενώτιζον φυγῇ
763. Γυναῖκες ἄνδρας ἐκ ἄνευ θεῶν τινος.

By female hands
822. Men vanquiſh'd, not without ſome God.

HERE Euripides again preſents to the contemplation of the Reader other Miracles, annexed to the Female Bacchanalian: The firſt, which he mentions in a preceding line, is the marvellous power of carrying any burden whatever without falling to the earth, though unſupported by any attachment to their ſhoulders [1]: Thus Nonnus repreſents her in the picturesque attitude of ſeizing an Infant, and of bearing it aloft, though unfaſtened, immoveably fixed;

Ἄλλη δὲ τριέτηρον ἀφαρπάξασα τοκῆος
Ἄτρομον ἀςυφέλικ]ον ἀδέσμιον ὑψόθεν ὤμων
Ἰςάλο κεφίζουσα μεμηνότα παῖδα θυέλλαις
Ἐξόμενον, γελάων]α, χ] ἐ πίπ]ον]α κονίῃ.

(Dionyſiaca, l. 45. p. 774. Ed. Falken. 1569.)

The next miracle is the flame of lambent fire in the locks of theſe Votaries, which plays without burning them [2]: I do not recollect any parallel paſſage, where the ſame prodigy is applied to the Bacchanalian; but it recalls to our memory

[1] V. 754. [2] V. 757.

the

the hiſtorical anecdote, recorded in the Roman Hiſtory[3], of Servius Tullius, which Virgil has attached with no leſs policy than poetry to his young Aſcanius:

Ecce levis ſummo de vertice viſus Iuli
Fundere lumen apex, tractuque innoxia molli
Lambere flamma comas, & circum tempora paſci:
Nos pavidi trepidare metu, crinemque flagrantem
Excutere, & ſanctos reſtinguere fontibus ignes.

(Æn. 2. v. 686.)

The laſt phænomenon, here exhibited, diſplays the ineffectual effort of the pointed ſpear[4], and the contrary efficacy of the female thyrſus[5]: Hence theſe frantick Women by the viſible power of the Deity were Conquerors of their male Antagoniſts[6]: Thus Nonnus repreſents them:

Καὶ ἀμπελόεσσαν ἀκωκὴν
Βασσαρὶς ἠκόνιζε· μελαρρίνε δὲ γενέθλης
Ἄρσενα πολλὰ κάρηνα δαΐζετο θήλεϊ θύρσῳ.

(Dionyſiaca, l. 14. p. 267. Ed. Falken. 1569.)

Σιδηφόρες δὲ μαχητὰς
Χερσὶν ἀθωρήκτοισιν ἐμαὶ κτείνεσι γυναῖκες.

(Id. l. 46. p. 780.)

[3] Erige te, Deoſque duces ſequere, qui clarum hoc fore caput divino quondam circumfuſo igne portenderunt. (Liv. l. 1. c. 41.)

Signa dedit Genitor, tum cum caput igne coruſco
Contigit, inque comâ flammeus arſit apex.

(Ovid. Faſt. l. 6. v. 636.)

See alſo Florus, l. 1. c. 6. Dionyſ. Halicar. l. 4. Plin. Hiſt. Nat. l. 2. c. 107. ſect. 111. & l. 39. c. 27. ſect. 70. Val. Maximus, l. 1. c. 6. n. 1.

[4] V. 760. [5] V. 762. [6] V. 763.

N° XXVII.

Verſe 786. Πείθῃ μὲν ἤδη τῶν ἐμῶν λόγων κλύων.

What I have told thee, Pentheus, hath not pow'r
846. To move thee.

HENCE the remainder of the Dialogue in this Scene continues in all the printed Editions of Euripides to be held between the Meſſenger and Pentheus: But we may collect from the internal evidence of the Characters, Sentiments, and Language, that this appropriation of the different ſpeeches is manifeſtly corrupt: And the Dialogue ought to proceed between Pentheus and Bacchus inſtead of the Meſſenger: The arguments in favour of this new arrangement are indeed unanſwerable, and I will here ſtate them collectively for the ſatisfaction of the Reader.

It appears from the preceding ſpeech of Pentheus, that he commanded the Meſſenger to fly to the Electran Gate [1] in order to ſummon his Cavalry and Infantry to attend him: For as no other Perſon, except Bacchus and his Chorus, was on the ſtage, we muſt conſtrue the injunction, as addreſſed to him: And it would be a flagrant violation of decorum to ſuppoſe, that this Vaſſal would dare to diſobey the order of his Sovereign: After his departure to execute the royal commiſſion, the Dialogue paſſes between Pentheus and Bacchus; and the God here aſſerts in the ſubſequent line, that

[1] V. 779. See Heath on V. 783 & 784, and Muſgrave on V. 794 & 795.

he had before received ill treatment from the King [2]: This declaration refers with propriety to the former impriſonment of this diſguiſed Deity in the Play, as the Lydian Stranger, but has no connexion whatever, if contained in the mouth of the Meſſenger: The immediate reply of Pentheus is alſo an additional confirmation of the ſame remark; for he alludes to the eſcape of Bacchus from priſon [3]. In another line the Meſſenger, according to the abſurd error of the printed text, is made to aſſert to the royal Pentheus, "that himſelf is engaged with an intractable Stranger [4]:" Such a ſpeech is totally incompatible with common ſenſe and propriety; but applied by Pentheus to Bacchus is in perfect harmony, and correſponds with the reſt of the Drama: The next ſuppoſed declaration of the Meſſenger contains an offer to bring without arms the Female Bacchanalians to Pentheus [5]; and is this engagement conſiſtent with an humble uninitiated Shepherd [6]? On the contrary, it is admirably adapted to the diſguiſed Deity, the favourite Leader of his Mænades: And we have even the expreſs ſanction of the Poet himſelf in ſupport of it, ſince the Meſſenger in the ſubſequent ſcene aſſerts, that the Stranger was the Conductor of him and Pentheus to the ſpectacle of the Votaries [7]: The inference, flowing from this argument, has been unnoticed by any Commentator. The Meſſenger next acknowledges his compact with the God [8], and aſſerts, that Dionuſus had

[2] V. 786. See the Notes of Heath and Muſgrave on the paſſage.
[3] V. 791. See the above-mentioned Notes.
[4] V. 799. See the reſpective Notes of Heath and Muſgrave.
[5] V. 803.
[6] V. 676 & 718.
[7] V. 1045.
[8] V. 307.

inſtructed

inſtructed him [9]; but it is evident from the preceding narration, delivered by him, that inſtead of being a profeſſed Votary of Bacchus he had acted, as a Spy, with a view to explore the Female Revellers on Mount Cithæron [10], and even to arreſt Agave [11]: He alſo offers to inveſt Pentheus with all the Bacchanalian accoutrements [12]; but the God himſelf expreſsly informs us, that this ſhall be his own [13] task; and conſequently we may fairly infer, that both ſpeeches ſhould be delivered by the ſame Perſon. "Yet it may ſeem ſtrange perhaps, ſays Heath, and ſcarcely probable, that Pentheus ſhould now truſt Bacchus, or adopt the advice of him, whom he had ſo lately impriſoned, as an Impoſtor, and had conſigned to death: We muſt here however ſuppoſe, continues he, that Pentheus was no longer maſter of his reaſon, but had begun to be frantick in conſequence of the internal power of the God, operating in him, and confounding his intelligent mind [14]:" We may alſo add to this judicious remark of the learned Critick, that it appears from the preceding part of the Play, where Pentheus miſtakes Bacchus for a Bull [15], that he had already diſcovered ſymptoms of inſanity, and the God in the concluſion of this very ſcene aſſerts, that he muſt inflict a gentle frenzy on the King, ſince

[9] V. 823. See the Note of Heath on the line.
[10] V. 718. [11] V. 719. [12] V. 825.
[13] V. 855. See alſo the Note of Heath on the line.
[14] Mirum autem forſan, et minus veriſimile videri poteſt Pentheum jam Baccho confidere, cum eo conſilia agitare, ejuſque conſilia ſequi, quem paulo ante ut impoſtorem, præſtigiatorem, et publicam peſtem carceri incluſerat, et morti deſtinaverat: Sed putandum eſt Pentheum jam non amplius mentis ac ſui compotem eſſe, ſed potentiâ Dei in eo operante ac de mentis ſtatu dejiciente inſanire cœpiſſe. (See his Note on V. 841. p. 112.)
[15] V. 611.

he

he would never conſent in his right ſenſes to aſſume the female garb [16]:" His whole deportment alſo proves in the ſequel, that he gives a divine ſanction to the infatuation of the deluded Monarch. Hence from this connected chain of internal evidence we may pronounce with certainty, that this ſcene of Euripides has deſcended to Poſterity, miſerably diſfigured by the Editors, and is now reſtored by Criticiſm to its genuine ſtate: The Engliſh Tranſlator has with propriety printed the arrangement of the ſpeeches according to the new mode; and conſequently his Reader will not labour under thoſe perplexing difficulties, which deform the Greek Text. The Manuſcripts of this Tragedy are now deficient from (V. 750.) as we are informed by Dr. Muſgrave in his Eſſays [17] on Euripides: It is therefore leſs wonderful, that this error, having been once adopted by the original Editor, ſhould have continued down to the preſent time; yet we cannot help expreſſing our aſtoniſhment, that this defect eſcaped ſo long undiſcovered the acute penetration of many learned and enlightened Commentators. The firſt, who corrected any conſiderable error, was Pierſon in his Veriſimilia, which was printed at Leyden in 1752: This Critick ſuggeſted two verbal amendments [18] in this ſcene, and actually diſcovered in one inſtance [19] the miſtake of the Speaker, ſo that it is ſurpriſing he proceeded no farther in the detection of the whole: The next was Reiſke, who in his Animadver-

[16] V. 850.
[17] Hic denique in Editis, defecerant autem MSSti jam inde a V. 750. (C. 4. p. 18.)
[18] On V. 815 & 840. L. 1. c. 10. p. 128.
[19] On V. 843. Id. p. 129.

ſions

ſions on Euripides, printed at Leipſic in 1754, roundly aſſerts in his conciſe way without diſcuſſing the reaſons, "that all the ſpeeches of the Meſſenger belonged to Dionyſus, who impoſes on Pentheus under the borrowed character of the Meſſenger [20]." The Notes of Heath on the Greek Tragedians were printed at Oxford in 1762; and the two Treatiſes of Muſgrave on Euripides were publiſhed at Leyden in the ſame year: Both theſe Engliſh Commentators in their reſpective Latin Notes have entered into the ſeveral reaſons of the propriety of the new arrangement of the Speakers in this Dialogue; but neither of them has once mentioned Reiſke, or ſpeaks of any participation of ſentiment on this ſubject with each other: The Oxford Editor alſo informs us in his Edition of our Poet, printed at Oxford in 1778, that Mr. Tyrwhitt [21] likewiſe diſcovered the inherent confuſion in the conſtituent parts of this ſcene: And he obſerves in his Eſſays, that it was cuſtomary to mark in the Old Manuſcripts the Speakers with a different coloured paint or ink; and even this was then only done, when the copies were delivered from the hands of the Tranſcribers: Hence it happened, that with this omiſſion and without any marks they were ſometimes ſold to the Purchaſers; ſo that great con-

[20] Delenda perſona Nuncii; ſunt enim Penthei verba: deinde neſcio cur Dionyſi perſonam verſui 845 adſcripſerint; nam omnia, quæ Nuncius hactenus dixit, Dionyſi fuerunt, qui ſub aſciticiâ Nuncii perſonâ imponit Pentheo (Ad Eurip. Bacch. p. 109.) He alſo obſerves in the preceding page on V. 797 & 798, Non Penthei ſunt, ſed Nuncii, ſeu Dionyſi ipſius. (Id. p. 108.)

[21] Idem cenſet Tyrwhittus, cujus quidem ingenium & acumen nihil eorum feſellit, quæ de turbatis per totam hanc ſcenam perſonis ſuprâ Lectorem monui. (See his Note on V. 802.)

fuſion

fuſion aroſe, when a matter of that nicety and doubt, as the diſtribution of a Drama into parts, depended on the judgement of the Reader: This alſo was the caſe, when the reſt of the book from the ſuperior quality of the ink eaſily bore the effect of time, while the Names of the Characters were obliterated: Hence undoubtedly is derived that omiſſion of the Perſons in the Manuſcripts of Euripides, which I have often found to prevail for half a page, and ſometimes for an entire page together [22]."

[22] Nam cum uſu receptum eſſet perſonarum notas minio vel diverſo certè atramento appingere, quod tum demùm fiebat, poſtquam libri ex ſcribarum manibus exiiſſent, factum eſt ſubinde ut hoc penitus omiſſo fine ullis notis emptoribus traderentur; unde magna poſtea confuſio, cum res anceps & ſubtilis, qualis eſt Dramatum in partes diſtributio, ex Lectoris judicio penderet: Idem prorſus eveniebat, evaneſcentibus poſt longum tempus nominibus, cum reliquum tamen libri propter atramenti præſtantiam facilè ætatem pateretur: Atque hinc proculdubio derivanda eſt perſonarum omiſſio, quam in Manuſcriptis Euripidis per dimidium ſæpe paginæ, interdum etiam per integras paginas obtinere comperi. (Exercit. in Euripid. c. 4. p. 10.)

N° XXVIII.

Η θυμούμενος

Verſe 794. Πρὸς κέντρα λακτίζοιμι θνητὸς ὢν θεῷ.

Than in rage
855. Spurn at his pow'r, a mortal 'gainſt a God.

THE original expreſſion, tranſlated literally, implies, "that I will not kick againſt the pricks:" This proverbial phraſe among the Greeks is conſecrated by the moſt reſpectable authority: It occurs again in our Poet among the fragments of his Peliades.

Πρὸς κέντρα μὴ λάκτιζε τοῖς κρατοῦσί σε.

Ed. Barnes, p. 488. v. 3.

And Æſchylus has given his ſanction to it in his Tragedy of Prometheus, where Oceanus declares:

Οὔκουν ἔμοιγε χρώμενος διδασκάλῳ
Πρὸς κέντρα κῶλον ἐκτενεῖς. (V. 323.)

The Engliſh Tranſlator has here literally rendered it:

Yet ſhalt thou not,
If my voice may be heard, lift up thy heel
To kick againſt the pricks.

(Potter, Æſchylus, vol. 1. p. 29.)

Even Pindar has not ſcrupled to admit this Proverb into Lyrick Poetry; for he aſſerts in his ſecond Pythick Ode,

" that it is better to bear lightly the burden impoſed on the neck, ſince it is a dangerous method to kick againſt the pricks:"

Φέρειν δ' ἐλαφρῶς
Ἐπαυχένιον λαβόντα
Ζυγόν γ' ἀρήγει. Ποτὶ κέντρον δέ τοι
Λακτιζέμεν, τελέθει
Ὀλισθηρὸς οἶμος. (V. 175.)

Here the Scholiaſt [1] explains it, " that it is of no uſe for a Man to contend with fortune; and adds, that the metaphor is derived from the Ox, who being pricked by the Plowman, when he is unruly, kicks againſt the prick, and ſuffers for it:" But the Scholiaſt [2] on Æſchylus defines the Proverb to imply, " that you ſhould not ſtrike your foot againſt thorns;" yet he deduces it in the ſame manner from the Ox occaſioning himſelf to bleed. Every Reader may probably recollect, that a ſimilar expreſſion occurs in the New Teſtament, where the Voice ſaid unto Saul,

Σκληρὸν σοὶ πρὸς κέντρα λακτίζειν,

It is hard for thee to kick againſt the pricks.

(Acts, c. ix. v. 5.)

The Romans alſo adopted this proverbial phraſe, as appears from the Phormio of Terence;

[1] Μάχεσθαι δὲ τῇ τύχῃ ἄνθρωπον ὄλλα ὐ συμφέρει· ἡ δὲ τροπὴ ἀπὸ τῶν βοῶν· τῶν γὰρ βοῶν οἱ ἄτακτοι κατὰ τὴν γεωργίαν κινδυνεύοντες ὑπὸ τῦ ἀρότου λακτίζουσι τὸ κέντρον, καὶ μᾶλλον αὐτὸν τιτρώσκουσι.

[2] Πρὸς ἀκάνθας πόδα ἐξάξεις· ἐστὶ δὲ παροιμία εἰρημένη ἐκ τῶν βοῶν τῶν κινδυνευόντων ὄπισθεν, καὶ ἐν τῷ λακτίζειν τὰς ἰδίας πόδας αἱμασσόντων τῷ κέντρῳ.

Nam

Nam quæ inſcitia eſt,
Advorsùm ſtimulum calces [3] ?

(A. 1. ſ. 2. v. 28.)

For what a fooliſh taſk
To kick againſt the pricks !

(Colman, Terence, vol. 2. p. 200.)

I have reaſon to believe, that the falſe delicacy of the unclaſſical Reader has often revolted againſt expreſſions of this homely and coarſe contexture, as they may appear to him among the Ancients; but we ought to remember, that their dignity is to be meaſured by the ideas annexed to them in the minds of thoſe, who employed them, and not by the ſcrupulous faſtidiouſneſs of modern Criticiſm.

[3] See alſo Eraſmi Adagia, who explains the proverb, Eſt fruſtrà repugnare iis, quos vincere nequeas; aut eos provocare, qui laceſſiti noceant: Aut reluctari fatis, & incommodum, quod evitare non queas, impatienter ferendo non ſolum non effugere, ſed etiam conduplicare. (P. 529. Ed. 1646.)

N° XXIX.

Verſe 834. Οὐκ αν δυναίμην θῆλυν ἐνδῦναι ςολήν.

896. I could not bear this womaniſh attire.

THE Reader is indebted to Diogenes Laertius, Sextus Empiricus, and Suidas, for the preſervation of an hiſtorical and entertaining anecdote in regard to this line: When Ariſtippus, the Cyrenæan Philoſopher, whoſe profeſſed tenet eſteemed pleaſure and the enjoyment of the preſent moment as the ſovereign good, reſided at the Court of Dionyſius, Tyrant of Sicily, he was invited among other Gueſts at a royal entertainment to dance in a purple garment: Plato, who was alſo there preſent, refuſed to comply with this requeſt, repeating this line,

Οὐκ ἂν δυναίμην θῆλυν ἐνδῦναι ςολήν.

I could not bear this womaniſh attire.

But Ariſtippus, receiving the garment and preparing to dance, opportunely replied,

Καὶ γὰρ ἐν βακχεύμασιν
Οὖσ' ἥγε σώφρων ȣ̓ διαφθαρήσεται.

Theſe two verſes are alſo in the Bacchæ of Euripides, and have already occurred in the mouth of Tireſias, where they ſignify, "that ſhe, who is naturally modeſt, will not be corrupted by Bacchanalian revelry;"

No

No woman in his rites,
Come ſhe with chaſte and ſober mind, ſhall know
The ſoil of violation.
(Potter. v. 338.)

The above account of this anecdote correſponds to the relation of Diogenes Laertius [1]; but Sextus Empiricus [2], and Suidas [3] record the ſame with ſome variation; for the former adds an hemiſtick, and the latter a complete line to the declaration of Plato, as cited from Euripides;

Ἄρρην πεφυκὼς, κ᾽ γένυς ἐξ ἄρρενος.
Both born a Man, and of a manly race.

If this verſe originally followed the other in the order of this drama, it proves the mutilated ſtate of it in its preſent form; but Heath imagines it more probable, "that the ſecond was at the time a ſpontaneous effuſion of Plato, or

[1] Καί ποτε παρὰ πότον κελεύσαντος Διονυσίου ἕκαστον ἐν πορφυρᾷ ἐσθῆτι ὀρχήσασθαι, τὸν μὲν Πλάτωνα μὴ προσέσθαι εἰπόντα—Τὸν δ᾽ Ἀρίστιππον λαβόντα κ᾽ μέλλοντα ὀρχήσασθαι εὐσχόλως εἰπεῖν. &c. (L. 2. Ariſtippus, p. 52. ed. 1664.)

[2] Καὶ παρὰ τῷ τῆς Σικελίας τυράννῳ τοιαύτης ἐσθῆτος προσενεχθείσης, ὁ μὲν Πλάτων ἀπεπέμψατο εἰπὼν,

Οὐκ ἂν δυναίμην θῆλυν ἐνδῦναι στολὴν
Ἄρρην πεφυκώς.

Ὁ δὲ Ἀρίστιππος προσήκατο φήσας,

Καὶ γὰρ ἐν βακχεύμασιν
Οὔσ᾽ ἦγε σώφρων ἡ διαφθαρήσεται.

(Hypot. l. 3. c. 14. p. 152. Ed. Gem. 1621.)

[3] Καὶ πρὸς Διονύσιον τὸν Σικελίας τύραννον ἐλθὼν καὶ πίνων ἐνίκα, κ᾽ ὀρχησίως τῆς ἄλλης κατῆξεν, ἐνδὺς ἔσθητα ἀλουργῆ. Πλάτων δὲ, προσκομιζομένης αὐτῷ τῆς στολῆς, εἶπεν Εὐριπίδου Ἰαμβικά.—Ἀρίστιππος δὲ διξάμενος, κ᾽ γελάσας εἶπε τῷ αὐτῷ ποιητῇ, &c. (Vox Ariſtippus.)

at leaſt borrowed from ſome other Tragedy of our Poet [4]: There is no impropriety however in ſuppoſing, that it was here connected originally with the other line of the Bacchæ, ſince it would unite in regard to ſenſe; and I have already ſhewn [5], that this Tragedy has deſcended to Poſterity in a deranged form in this very ſcene: I ſhall alſo hereafter prove in a ſubſequent Note [6], that the ancient Scholiaſts have cited other verſes, as belonging to the Bacchæ of Euripides, which are not found at preſent in the Manuſcripts, or the printed text: But there is one reaſon, though by no means concluſive, which inclines me to believe, that the ſecond line, uttered by Plato in Sextus Empiricus and Suidas, was not originally attached to the firſt in this Play; and that is, becauſe the couplet of two verſes, delivered by the ſame Speaker, would interrupt the regular dialogue of Pentheus and Bacchus, here continued in ſingle Iambicks alternately for forty lines together: Though this ſimilarity of cadence and monotony of meaſure would be inſupportable on a Modern Theatre, as I have already obſerved in my Final Eſſay on the Ion [7], yet we muſt conſider it in another light in regard to an Athenian Audience, ſince the concurring uſage of Æſchylus, Sophocles, and Euripides ſtamps ſo reſpectable a ſanction on it. There is alſo a variation in the reply of Ariſtippus, as contained in Suidas, from the line of Euripides, cited by Diogenes Laertius; for the former makes

[4] Quos utroſque Euripidi tribuit Suidas voce Ἀρίστιππος, quanquam magis veriſimile eſſe exiſtimo alterum αὐτοσχεδιασὶ tunc a Platone effuſum, aut ſaltem ex aliâ quâdam noſtri tragediâ deſumptum. (Not. in Eurip. p. 112.)

[5] See my Note N° 27. on V. 786.

[6] See my Note N° 38. on V. 1330.

[7] P. 233.

the

the Philoſopher aſſert, "that the modeſt mind will not be corrupted by Bacchanalian revelry;"

Καὶ γὰρ ἐν βακχεύμασιν
Ὁ νοῦς ὁ σώφρων οὐ διαφθαρήσεται.

This gentle deviation from the literal words of our Poet, adapted better to the occaſion, throws an additional grace on the citation: But Diogenes Laertius, Sextus Empiricus, and Athenæus correſpond to the text of Euripides in the identical expreſſion of Ariſtippus, though the latter makes him apply it on another occaſion, when he was upbraided at the Court of Dionyſius for his intemperance in the uſe of Women and of Perfumes [g]. Theſe hiſtorical anecdotes not only ſerve to enliven criticiſm, but prove that reciprocal knowledge, which ſubſiſted in the eminent Characters of Antiquity, when Philoſophers were Poets, and Poets Philoſophers: There could not be a ſarcaſm more ſevere on the effeminate manners of the Sicilian Court, and on the ſervile verſatility of the flexible Ariſtippus, than that which was implied in the ſtriking reproof of Plato; as if he had ſaid, Shall I diſgrace the dignity of the manly nature by aſſuming this purple garment, when even the Monarch in the Play, while in his ſenſes, refuſes to metamorphoſe himſelf into a Woman? There is a ſpirited remonſtrance of a ſimilar nature in the Fragments of the Antiope of Euripides, which contains an exclamation, equally adapted to the pre-

[g] Καὶ παρὰ Διονυσίῳ διενέχθη τισὶ περὶ τῆς ἐκλογῆς τῶν τριῶν γυναικῶν, καὶ μύροις ἐλοῦτο, καὶ ἔφασκεν ὅτι, &c. (L. 12. c. 11. p. 544. Ed. Caſaubon.)

ſent occaſion, and which Plato perhaps would not have refuſed to utter:

Ψυχῆς ὧδε γενναίαν φύσιν
Γυναικομίμῳ διαπρέπεις μορφώματι;

(Ed. Barnes, p. 453. v. 4.)

Doſt thou array the noble form of Man
In veſtments borrow'd from the female garb?

Since the above obſervation was actually made, I have had the pleaſure to find, that Plato in his dialogue, intitled Gorgias, has indeed availed himſelf of this very alluſion; for one of the Speakers there aſſerts, "I am now in danger, O Socrates, of being in the ſame ſituation, as Zuthus in Euripides was in regard to Amphion, whom I have juſt mentioned, and it occurs to my mind to apply to you the very words, which he addreſſed to his Brother; that you neglect, O Socrates, what it is your duty to regard, and thus inveſt the generous nature of the ſoul with a certain puerile inſtitution [9]." As I had never read the Gorgias of Plato, or ſeen this paſſage cited, it is remarkable, that the ſuppoſed idea of his alluſion to this paſſage of Euripides ſhould ariſe from chance, ſince it could not poſſibly reſult from memory: There is alſo an appoſite ſaying of this elegant Philoſopher, preſerved in Athenæus, which, though mentioned by that

[9] Κινδυνεύω ἔγωγε νῦν ὅπερ ὁ Ζῆθος πρὸς τὸν Ἀμφίονα ὁ Εὐριπίδου, οὗπερ ἐμνήσθην· καὶ γὰρ ἐμοὶ τοιαῦτ' ἄττα ἐπέρχεται πρὸς σὲ λέγειν οἷά περ ἐκεῖνος πρὸς τὸν ἀδελφόν· ὅτι ἀμελεῖς, ὦ Σώκρατες, ὧν δεῖ σε ἐπιμελεῖσθαι, καὶ φύσιν ψυχῆς ὧδε γενναίαν μειρακιώδει τινὶ διαπρέπεις μορφώματι. (Gorgias. Tom. 1. p. 485. Ed. Serran.)

Author

Author with a view to cenſure his ambition, may yet be fairly conſtrued, as intended by Plato to ſupport the dignity of reputation uniformly through life; "I ſhall diveſt myſelf of the robe of glory, the very laſt in the moment of death [10]." And we learn from Stobæus, that when Euripides acquired great reputation for having ſaid in the theatre,

Τὶ δ' αἰσχρὸν, ἂν μὴ τοῖσι χρωμένοις δοκῇ;

Which queſtion demanded, "what action could be ſhameful, unleſs thoſe, who practiſed it, were conſcious of it," Plato on meeting him declared, O Euripides, "What is really ſhameful, whether it ſeem ſo or not, can never loſe its name,"

Αἰσχρὸν τό γ' αἰσχρὸν, κἂν δοκῇ, κἂν μὴ δοκῇ [11].

[10] Ἦν δὲ ὁ Πλάτων πρὸς τῇ κακοηθείᾳ καὶ φιλόδοξος, ὅτις ἔφησεν, ἔσχατον τὸν τῆς δόξης χιτῶνα ἐν τῷ θανάτῳ αὐτῷ ἀποδυόμιθα. (L. 11. c. 15. p. 507. Ed. Caſaub.)

[11] Εὐριπίδης εὐδομίκησεν ἐν θιάτρῳ εἰπὼν—Καὶ Πλάτων ἐνλυχὼν αὐτῷ, Ὦ Εὐριπίδη, ἔφη, &c. (Sermo 5. de Temperan. p. 70. Ed. 1549.)

N° XXX.

Κρυπτεύουσι δὲ ποικίλως
Δαιρὸν χρόνου πόδα, κἀ
Verſe 888. Θηρῶσιν τὸν ἄσεπτον.

They the ling'ring foot of time
Oft conceal from mortal view;
But the bold unholy crime
951. Still its ſilent ſteps purſue.

THIS expreſſion of "the foot of time," or the χρόνου πόδα, has been ridiculed by Ariſtophanes, the Contemporary Poet and Enemy of Euripides, in his Comedy, intitled the Frogs: He there introduces Bacchus meditating a deſcent into Hell, and viſiting Hercules in order to conſult him on his intended expedition, whoſe object was to recover Euripides from the infernal regions: After expreſſing the moſt abject contempt for the living Tragedians of the day, the former declares to the latter, "that no native Poet could then be found, who could produce any lofty ſounding word:"

Γόνιμον δὲ ποιητὴν ἂν ἔχ εὕροις ἔτι,
Ζητῶν ἄν, ὅς τις ῥῆμα γενναῖον λάκοι.
(V. 97.)

Hercules, ſtruck with the epithet "native," demands an immediate explanation of it; upon this Bacchus proceeds to define

define it, as implying a Poet, who would pronounce ſomething uncommonly hazarded, ſimilar to this expreſſion,

Æther, the houſe of Jove, or foot of time.

ΗΡ. Πῶς γόνιμον; ΔΙ. Ὧδὶ γόνιμον, ὅς τις φθέγξεται
Τοιεῦτόν τι παρακεκινδυνευμένον,
Αἰθέρα, Διὸς δωμάτιον, ἢ χρόνου πόδα. (V. 100.)

This laſt line occurs again in this Comedy [1] in the mouth of Xanthias, Servant of Bacchus, with a view to the ſame ridicule; and the Scholiaſt on the firſt paſſage informs us, that both theſe alluſions are borrowed from the Alexandra of Euripides [2]: Hence we diſcover, that our Poet uſed this ex-

[1] V. 313.

[2] Αἰθέρα Διός. Ἐξ Ἀλεξάνδρας Εὐριπίδου. Καὶ χρόνου πρόβαινε πόδα· καὶ ἐκ Μελανίππης Σοφοκλέους·

Ὄμνυμι δ' ἱερὸν Αἰθέρα, δίκησιν Διός.

The learned Spanheim in his Note on this paſſage of Ariſtophanes has miſtaken the true meaning of the Scholiaſt; and made him aſſert, "that the alluſion to the Æther is borrowed from the Alexandra of Euripides, and that to the foot of Time from the Melanippe of Sophocles:" Quæ autem tria priora verba, quod notat Scholiaſtes, ex Euripidis Alexandrâ; ſequentia vero, ἢ χρόνου πόδα, e Sophoclis Melanippe ſunt hauſta. (Not. in Ran. Ed. Kuſter. p. 300.) But the Scholiaſt obviouſly applies the two inſtances in the text to Euripides, and the ſubſequent line, above cited by himſelf, to the Melanippe of Sophocles: Thus Barnes, juſtly underſtanding him, has inſerted in the fragments of the Alexandra of our Poet theſe words on the expreſs authority of the Scholiaſt of Ariſtophanes:

Καὶ χρόνου
Πρόβαινε πόδα. (Ed. Eurip. p. 446 & 517.)

Dr. Muſgrave alſo in his Note on this paſſage of the Bacchæ cites the ſame Scholiaſt, and interprets him in the ſame manner: Inſtead of αἰθέρα we ought to read αἰθέρ' for the ſake of the Iambick Verſe in the above-mentioned line of Sophocles: Thus Meurſius in his Treatiſe on the Plays of that Poet has judiciouſly inſerted it ſo corrected. (Sophocles, p. 65. Ed. Lugd. 1619.)

preſſion

preſſion of χρόνε πόδα, or the foot of time," in more places than one: But the Modern Reader will be undoubtedly aſtoniſhed at the cauſe of the ridicule in Ariſtophanes; and be puzzled to diſcover the wit or propriety of his ſatire in this inſtance: It is obvious that he conſidered the words, as uncommonly hazarded; and ſome idea, ariſing from them and correſponding to this raillery, muſt have forcibly ſtruck the Athenian Theatre: But no other civilized language can perhaps be produced, where this expreſſion, applied to Time, has not been conſidered chaſte and elegant, and been even ſtamped with the ſanction of the moſt admired Authors: It is proper to illuſtrate this aſſertion with authorities: To begin with the Roman Language, we find in Ovid's Art of Love the important precept, "that we ſhould uſe our age as it glides away with a rapid foot:"

Utendum eſt ætate, cito pede labitur ætas [3].

And he informs us in another work, "that Time, advancing with a ſilent foot, is omnipotent:"

Cuncta poteſt igitur tacito pede lapſa Vetuſtas [4].

And what ſays the playful dialogue of the ſportive Lovers, Roſalind and Orlando, in Shakeſpeare [5]?

[3] L. 3. v. 65. This was probably the paſſage, which Barnes had in contemplation in his Note; but he has inſerted erroneouſly annus inſtead of ætas, and has cited it from Horace inſtead of Ovid. The Italian Tranſlator, Carmeli, has implicitly adopted his error.

[4] Triſt. l. 4. Eleg. 6. v. 17.

[5] As you Like It. A. 3. S. 2. vol. 3. p. 330. Ed. Johnſon and Steevens.

Roſ.

Roſ. Then there is no true Lover in the foreſt; elſe ſighing every minute, and groaning every hour, would deteſt the lazy foot of time, as well as a clock.

Orl. And why not the ſwift foot of time? Had not that been as proper?

Roſ. By no means, Sir: Time travels in divers paces with divers perſons.

Here I may venture to aſſert, that no Reader was ever diſguſted, or diſcovered any thing bombaſt or trivial [6]; nor will he have any cauſe to be offended with the literal verſion of the Engliſh Tranſlator in this paſſage of Euripides; It would be eaſy to purſue this obſervation through the other European Languages of the Modern Times; but I ſhall content myſelf with adding, that the Italian Tranſlator, Carmeli, has alſo literally rendered it:

In varie guiſe i Numi
Tengon del tempo il piede
Per lunga pezza aſcoſo,

Le Baccanti, tom. 7. p. 133.

[6] The diminutive expreſſion of δωμάτιον, or the little houſe, applied to Æther renders it perhaps dubious, whether Ariſtophanes burleſqued theſe images ſeriouſly, as bombaſt, or only ironically ſo, as trivial.

N° XXXI.

Γνώμαν σώφρονα θάνατος ἀπροφάσιστος
Εἰς τὰ τε θεῶν ἔφυ,
Verſe 1002. Βροτείῳ τ' ἔχειν ἄλυπος βίος.

With peace their cloudleſs days ſhall ſhine,
Who Wiſdom's temp'rate pow'r obey;
But death on him, that ſpurns at rites divine,
1072. Comes undiſmay'd and ruſhes on his prey.

THIS paſſage by the unanimous concent of the Commentators is allowed to be involved in a cloud of the darkeſt obſcurity; and I do not remember another more intricate in the choral ſongs of Euripides. The Engliſh Reader is greatly indebted to the Engliſh Tranſlator for extracting through the medium of his Laboratory ſuch lines, as thoſe here ſubmitted to him: His interpretation nearly correſponds to the Latin verſion of Canter, which is alſo inſerted in the Edition of Barnes, who was himſelf unable to ſuggeſt any new conjecture; and I am inclined to believe, that on a ſuppoſition the printed text is genuine, no better can be ever obtained: But I am ſatisfied, that the channel is too corrupt in its preſent ſtate to flow from the fountain of Euripides: The critical penetration of Heath diſcovered the ſource of the error to lie concealed in the word θάνατος; and inſtead of it he has ſubſtituted θνατοῖς, which he aſſerts to correſpond in metre with the line of the Strophe[1]: The propoſition, contained in the

[1] Horum enim verſuum primi metrum antithetico, ut vulgò legitur, minimè reſpondet, optimè verò prout a nobis reſtituitur. (Not. in Eurip. p. 113.) It is true that the word θνατοῖς will thus correſpond with λευρᾶς in the Strophe, but is there not ſtill a redundant ſyllable in the line of the Antiſtrophe, occaſioned by ἀπροφάσιστος, if compared with ἀπὸ πίτρας?

ſentence according to this emendation, implies, "that for Mortals to poſſeſs a mind well diſpoſed without any cavilling objection either about divine or human things conſtitutes a life of pleaſure and ſecurity [2];" The old Commentator, Brodæus [3], and the Italian Tranſlator, Carmeli [4], have attempted unſucceſsfully to explain the original text; and Reiſke [5] and Muſgrave [6] have been very unfortunate in their reſpective conjectures of innovation. I have here ſubjoined their ſeveral explanations for the ſatisfaction of the curious Reader; but it would afford him no real information to enter into a critical refutation of them: The whole evidence is before him, and he muſt judge for himſelf.

[2] Mentem modeſtam mortalibus quidem habere abſque cavillatione circà ea quæ et ad deos et ad homines pertinent, res eſt quæ jucundam et tutam vitam efficit. (Id.) He reads ἀπροφασίστως, inſtead of ἀπροφάστος, and βεβαίων, inſtead of βροτείων.

[3] Qui porrò in his quæ ad deos religionemque pertinent benè animatus fuerit, vitâ jucundiſſimè fruetur. (In Eurip. Annot. p. 60.)

[4] Modeſtè ac moderatè ſentire, et in iis, quæ ad divina pertinent, & in iis quæ ad humana, mors eſt, cum contingit, nullâ culpâ obnoxia, h. e. non excuſanda, et vita dolore vacua. (Tom. 7. p. 146.)

[5] Habere mentem ſapientem eſt vita immortalis, culpæ et mœſtitiæ expers tam divinis in rebus quam in humanis. (Ad. Eurip. Anim. p. 110.) He alters θάνατος into ἀθάνατος.

[6] Vita eorum, quibus mens ſobria non corrumpitur, quique nullum unquam officium detrectant, ſolet et a Diis et ab hominibus moleſtiarum expers eſſe. (Vol. 3. p. 415.) He alters θάνατος into ἄφθαρτος.

N° XXXII.

Φάνηθι ταυρος ἢ, πολύκρανός γ' ἰδεῖν
Δράκων, ἢ πυριφλέγων
Verſe 1017. Ὁρᾶσθαι λέων.

His ſenſe, O ſon of Jove, confound;
A Bull to his aſtoniſh'd eyes appear;
Or, as a Dragon rear
An hundred threatning heads; or to his ſight
A Lion, breathing flames around,
1088. His guilty ſoul affright.

THE Cambridge Editor here obſerves with judgment, that this addreſs of the Chorus is rather to be underſtood, as applied to Bacchus than to Pentheus; ſince the former, continues he, when eſteemed a God, had the power of metamorphoſing himſelf into various ſhapes; and he has already appeared to Pentheus, as a Bull [1]: The Poet has alſo uſed an epithet in this play [2] in alluſion to his horns: This Editor likewiſe proves from Horace [3] and from Nonnus [4], that Bacchus aſſumed the different forms of the Lion and Serpent, which are the animals together with the Bull here mentioned in this invocation of the Chorus. It may be added to theſe obſervations of Barnes, that Euripides, alluding to the diſguiſed God in the ſequel of the drama,

[1] V. 918. [2] V. 100. [3] L. 2. Od. 19. v. 23.
[4] Dionyſiaca. l. 40. v. 45. p. 670. Ed. Falken. 1569.

aſſerts

aſſerts, "that Pentheus ruſhed on his ruin, having a Bull for his Conductor [5];" and we have already ſeen, that the deluded Monarch in his fit of frenzy has miſtaken an animal of that nature for the captive Bacchus [6]: I have ſhewn in my Note on that paſſage, and alſo in my Preliminary Eſſay [7], that Pagan Authors are extremely fond of the favourite alluſion to this Deity under this monſtrous ſymbol, and we may add to the teſtimonies there collected, that Nonnus often ſports with this fantaſtick imagery; for he not only conſtantly applies the epithet of βοσκραίμε [8] to Dionuſus, but he deſcribes him,

Ταυροφυὴς κεροέσσι τύπῳ μορφώμενος ἀνὴρ [9].

And in another paſſage,

Διόνυσος ἔχων ταυρώπιδα μορφήν [10].

I now proceed to illuſtrate the general power, as fabuloufly repreſented inherent in this Deity, of metamorphoſing himſelf into other animals: Hence we find in the Orphick Hymn the epithet of αἰολόμορφε [11], and that of μυριόμορφον [12], in the Epigram of the Anthologia, both applied to him, in alluſion to his infinite variety of ſhapes: And Plutarch informs us, that Bacchus was repreſented in Sculpture and in Painting, as of many forms and ſhapes [13]: Thus Nonnus deſcribes him:

Μορφὴν ἀλλοπρόσαλλον ὁπιπεύσια Λυαίου.

(Dionyſiaca, l. 14. p. 258.)

[5] V. 1157. [6] V. 618. Dionyſiaca, l. 14. p. 258. [7] See p. 275 to p. 278.
[8] Dionyſiaca, l. 7. p. 141. l. 44. p. 756. l. 45. p. 772.
[9] Id. l. 7. p. 135. [10] Id. l. 44. p. 760.
[11] Poet. Græci. Ed. H. Stephens, p. 116.
[12] L. 1. c. 38. ep. 11. v. 13.
[13] Πολυειδῆ καὶ πολύμορφον ἐν γραφαῖς καὶ πλάσμασιν δημιουργοῦσι (Ei apud Delp. vol. 2. p. 389. Ed. Xylan.)

And this Poet in the very commencement of his Dionyſiacks invokes the verſatile Proteus, becauſe he is meditating a poem of a diverſified nature; "for ſhould he appear, ſays he, as a dragon encircling himſelf, this particular form will be adapted to an hiſtorical event in the actions of Dionuſus, when he conquered the race of Giants; and ſhould he briſtle, as a Lion with a towering neck, I ſhall celebrate Bacchus with equal propriety:"

Στῆσατέ μοι Πρωτῆα πολύτροπον, ὄφρα φανείη
Ποικίλον εἶδος ἔχων, ὅτι ποικίλον ὕμνον ἀράσσω.
Εἰ γὰρ ἑλιξύσαιτο δράκων κυκλούμενος ὀλκῷ,
Μέλψω θεῖον ἄεθλον, ὅπη κισσώδεϊ θύρσῳ
Φρικτὸν δρακοντοκόμων ἐδαΐζετο φῦλα γιγάντων.
Εἰ δὲ λέων φρίξειεν ἐπαυχενίην τρίχα σείων,
Βάκχον ἀνευάξω, &c.

(L. 1. v. 20.)

And he proceeds to enumerate other Animals in the ſame manner, which would furniſh appoſite materials for his poem, derived from the incidents of his heroe: But the eccentrick Genius of Nonnus has even ventured to trace the origin of this wonder-working energy in Bacchus; for he repreſents his omnipotent Sire, in the embrace of his beloved Semele, exchanging himſelf alternately into the various ſhapes of the correſponding Animals, among which we find the Bull, the Lion, and the Serpent:

Πῆ μὲν ὑπὲρ λεχέων βοέην μυκώμενος ἠχώ,
Ἀνδρομέοις μελέεσσιν ἔχων κεράεσσαν ὀπωπήν,

Ἰσοφυὲς

Ἰσοφυὲς μίμημα βοοκραίρου Διονύσου.
Πῆ δὲ λεοντείην πυκινότριχα δύσατο μορφήν [14].
Δράκων δέ τις ἀγκύλος ἕρπων
Θαρσαλέης λιχμᾶτο ῥοδόχροον αὐχένα νύμφης
Χείλεσι μειλιχίοισι [15].

What can be more absurd than these ideas, and yet the lines are not devoid of poetical merit? But this marvellous power, incident to Dionusus, of assuming the Lion's form, is of a more ancient date, than has been already mentioned; for in an Hymn, attributed to Homer, where he is taken Prisoner by some Tuscan Pirates, he displays among other miracles this extraordinary feat:

Ὁ δ' ἄρα σφι λέων γένετ' ἔνδοθι νηὸς
Δεινὸς ἐπ' ἀκροτάτης, μέγα δ' ἔβραχεν [16].

And Seneca, alluding to the same traditional anecdote, says of him,

Idæus prorâ fremuit leo [17].

This too was the poetical image, which the Roman Lyrick Poet assigns to him in his animated Ode, when he assisted his Father in the battle of the Gods against the Giants;

Tu, quum parentis regna per arduum
Cohors Gigantum scanderet impia,

[14] L. 7. p. 141. Thus Antoninus Liberalis represents Bacchus transforming himself in a fit of anger into a Bull and a Lion: Χαλεπήνας ὁ Διόνυσος ἀντὶ κορῆς ἐγένετο ταῦρος καὶ λέων. (Met. c. 10.) [15] L. 7. p. 142.
[16] Ed. Clarke Odyss. &c. vol. 2. p. 744.
[17] Oed. A. 3. s. 2. v. 457.

Rhœtum retorſiſti leonis
Unguibus, horribilique malâ [18].

When riſing fierce in impious arms
The Giant-race with dire alarms
Aſſail'd the ſacred realms of light,
With lion-wrath and dreadful paw,
With blood beſmear'd and foaming jaw
You put their horrid Chief to flight [19].

It is not improbable, that Milton might borrow the Metamorphoſis of Satan on his firſt ſight of Paradiſe from this Pagan idea of the transformation of Bacchus;

Down he alights among the ſportful herd
Of thoſe four-footed kinds, himſelf now one,
Now other, as their ſhape ſerv'd beſt his end
Nearer to view his prey [20].

And this probability is increaſed by the image in the following line, which conveys the idea of the ταυρισφλέγων λέων in this paſſage of Euripides:

About them round
A lion now he ſtalks with fiery glare [21].

If the object of this addreſs of the Chorus ſhould be referred to Pentheus inſtead of Bacchus, we muſt then underſtand the invocation to imply, that the Monarch may appear to the

[18] Carm. l. 2. Od. 19. v. 24.
[19] Francis's Horace, vol. 1. p. 221.
[20] Par. Loſt. b. 4. v. 399.
[21] Id. v. 402.

ima-

imagination of the Theban Women ſome formidable animal of prey, and conſequently under this idea of deluſion be deſtroyed by them: This ſenſe would correſpond with the ſequel of the drama, where we ſhall find, that Agave conſtantly imagines her ſon Pentheus in her ſtate of frenzy to have been really a wild beaſt, and ſhe calls him a lion[22], a heifer[23], and a whelp[24]: The immediate addreſs to Bacchus in the ſubſequent line would hence acquire an additional propriety, as he would then be invoked under the epithet of θηραγρέτα[25], or the Hunter-God, againſt this imaginary monſter, which title frequently occurs hereafter in the Play[26]. There are few paſſages to be found, where different ſenſes are ſo well adapted to the context; but I am inclined to give the preference of the application of the addreſs to Bacchus rather than to Pentheus.

[22] V. 1174. 1194. 1212.
[23] V. 1168.
[24] V. 1183.
[25] V. 1018.
[26] V. 1144. 1187. 1189.

N° XXXIII.

Verſe

Ὑψοῦ δὲ θάσσων, ὑψόθεν χαμαιπετὴς
Πίπτει πρὸς ἕδας μυρίοις ὀμώγμασι.

1121. Πενθεύς.

Pentheus, high-ſeated, with it from his height
1189. Came headlong to the earth with many a groan.

HERE I diſcover in the original line of Euripides two beautiful and happy effects, which are unnoticed by any former Commentator: The firſt conſiſts in the artful cadence of the metre on the firſt foot of the third line, which occaſioning a pauſe expreſſes by the fall of its meaſure the fall of Pentheus: The ſecond is the delay of the principal word, which is the ſubject of the two former lines, to the end of the ſentence, where it ſtrikes the ear with a ſtronger degree of energy: I will illuſtrate theſe graces of Eloquence with other examples. Homer in the opening of his Iliad furniſhes a ſimilar inſtance of verſification, where deſcribing Apollo, as throwing his fatal dart againſt Mortals, he ſtrikes the Reader too with an uncommon cæſura on the firſt ſyllable of his verſe:

Αὐτὰρ ἔπειτ' ἀὐτοῖσι βέλος ἐχεπευκὲς ἐφιεὶς
Βάλλ' [1].

And Milton diſplays a beauty of the ſame nature, where Raphael in the ſixth book of Paradiſe Loſt concludes his

[1] Il. 1. v. 52.

account

account of the fallen Angels by this expreſſive pauſe in the firſt foot of the line:

Firm they might have ſtood,
Yet fell [2].

In regard to the other admired effect, here produced by the delay of the emphatick word, Pentheus, to the laſt, we may compare it with that fine addreſs of Horace in his Ode on the Philoſopher Archytas:

Nec quidquam tibi prodeſt
Aerias tentâſſe domos, animoque rotundum
Percurriſſe polum morituro [3].

Here morituro at the cloſe of the line ſtamps an awful ſolemnity on the whole ſentence, and impreſſes the imagination with a deep ſenſation. The Engliſh Reader may have a perfect idea of my meaning, by recalling to his memory thoſe inimitable lines of Pope in his Eſſay on Man, where the final word dwells with irreſiſtible force on the feeling mind, and is not ſubſervient only to the rhime, but eminently uſeful to the ſenſe:

Go, wond'rous creature, mount where Science guides,
Go, meaſure earth, weigh air, and ſtate the tides;
Go, teach Eternal Wiſdom how to rule,
Then drop into thyſelf, and be a fool [4]!

[2] V. 912. [3] L. 1. Od. 28. v. 6. [4] Epiſt. 2. v. 30.

N° XXXIV.

Verſe

Ἀπεσπάραξεν ὦμον οὐχ' ὑπὸ σθένους,
Ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χερῶν.

And preſſing on his ſide tore off
His ſhoulder with a force not her's, the deed
Made eaſy by the God.

THIS aſſertion of Euripides, that Agave ſevered the ſhoulder of Pentheus by the marvellous aſſiſtance of the God, and not by the effort of her own natural ſtrength, correſponds with an accurate knowledge of anatomy: For no human force, unaided by artificial inſtruments, can ever detach the tenacious adheſion of the ſinews and tendons of the human body: Yet various Authors, who have deſcribed this divulſion of Pentheus, have been guilty of this error by ſubjecting the ſeparation of the limbs to the effect of mortal ſtrength: Thus Apollodorus aſſerts, "that Pentheus, advancing to Mount Cithæron, as a Spy of the Bacchanalians, was torn into pieces by the frantick rage of his Mother Agave [1]:" And Pauſanias relates, "that the Women on Mount Cithæron ſevered each of them a limb from Pentheus while alive [2]: Philoſtratus likewiſe in his Images paints

[1] Καὶ παραγενόμενος εἰς Κιθαιρῶνα τῶν Βακχῶν κατάσκοπος ὑπὸ τῆς μητρὸς Ἀγαυῆς κατὰ μανίαν ἐμελίσθη. (L. 3. p. 142. Ed. 1699.)

[2] Καθελκύσαι τε αὐτίκα Πενθέα καὶ ζῶντος ἀποσπᾶν ἄλλο ἄλλην τοῦ σώματος. (L. 2. c. 2.)

the

the Mother and her Siſters, as actually dividing aſunder their prey [3]: Theocritus alſo repreſents Agave, as ſeizing the head of her Son, while Ino and Autonoe are forcing his ſhoulder and ſhoulder-blade.

Μάτηρ μὲν κεφαλὰν μυκήσαλο παιδὸς ἑλοῖσα,
Ὄσσον τε τοκάδος τελέθει μύκημα λεαίνης.
Ἰνὼ δ' αὖτ' ἔρρηξε σὺν ὠμοπλάτα μέγαν ὦμον,
Λαὶξ ἐπὶ γαζέρα βᾶσα· χ Αὐτονόας ῥυθμὸς ωὐτὸς [4].

And Nonnus deſcribes the entire ſeparation of the different limbs of the unfortunate Monarch by theſe frantick Bacchanalians;

Καί μιν ἐδηλήσανλο τεθηπότα μαινάδες ἄρκλοι,
Ἀγροτέρη δὲ λέαινα διαΐσσουσα τορεσσώπις
Πρυμνόθεν ἔσπασε χεῖρα, χ ἄσχετα μαινομένη θήρ,
Ἡμιτόμῳ Πενθῆος ἐρεισαμένη τόδα λαιμῷ,
Θηγαλέοις ὀνύχεσσι διέθρισεν ἀνθερεῶνα,
Αἱμαλέον δὲ κάρηνον ἐκάρισεν ἄρπαγι ταρσῷ [5].

Our Poet himſelf, unleſs we extend this obſervation of divine aſſiſtance to the whole ſcene, may perhaps be conſidered, as guilty of this very error; for he afterwards deſcribes one of the Bacchæ, as carrying away an arm [6], and an another as ſeizing a leg [7]: But Ovid has even increaſed

[3] Αἱ δὲ χ ξαίνυσι τὸ θήραμα, μήτηρ ἐκείνη χ ἀδελφαὶ μηλεὸς, αἱ μὲν ἀπορρήγνῦσαι τὰς χεῖρας, ἡ δὲ ἐπισπῶσα τὸν υἱὸν τῆς χαίτης. (C. 18. Ed. Olear. p. 790.)

[4] Idyll. 26. v. 23.

[5] Dionyſiaca, l. 44. p. 752. Ed. Falken. 1569.

[6] V. 1332. [7] V. 1333.

the

the abſurdity of this female operation by a ſimile, expreſſive of its inſtantaneous effect, which he compares to the power of the wind in Autumn on the leaves of trees, where touched by the cold, and weakly adhering to them;

Dextramque precanti
Abſtulit: Inoo lacerata eſt altera raptu.—
Non citius frondes autumno frigore tactas,
Jamque malè hærentes altâ rapit arbore ventus,
Quam ſunt membra viri manibus direpta nefandis [8].

Though the natural ſtrength of four horſes, pulling in contrary directions, muſt infinitely exceed any human exertion, yet a recent inſtance of hiſtorical teſtimony has proved the impoſſibility of their power in the ſame predicament, detaching the ligaments of the human body: I allude to the horrible execution of the wretched Damiens at Paris in the year 1756, which Dr. Smollet in his Hiſtory of England thus deſcribes: "Tight ligatures were tied round his limbs to prepare him for diſmemberment; young and vigorous Horſes applied to the draught, and the unhappy Criminal pulled with all their force to the utmoſt extenſion of his ſinews for the ſpace of an hour, during all which time he preſerved his ſenſes and conſtancy: At length the Phyſician and Surgeon attending declared it would be impoſſible to accompliſh the diſmemberment, unleſs the tendons were ſeparated; upon which orders were given to the Executioner to cut the ſinews at the joints of the arms and legs: The Horſes drew afreſh; a thigh and arm were ſeparated, and after ſeveral pulls the unfortunate Wretch expired under the extremity of pain [9].

[8] Met. l. 3. v. 371.
[9] Quarto Edition, vol. 5. p. 248.

Hence

Hence it ſhould appear, that Virgil in his deſcription of the puniſhment of Metius, inflicted on him by the command of Tullus Hoſtillius, which exactly correſponds to that of Damiens, has exceeded the phyſical truth of Anatomy by repreſenting his diſmemberment, occaſioned by the oppoſite action of the four horſes;

Metium in diverſa quadrigæ
Diſtulerant.
(Æn. 8. v. 643.)

Yet Livy [10] and Florus [11] have conſpired to give their ſanction to this event by recording it, as an hiſtorical fact. I had the curioſity to inquire of an eminent Anatomiſt in this Country his opinion on this ſubject; and whether he conceived, that the ſtory of Metius, as related by the Roman Authors, or that of Damiens, as recorded by Dr. Smollet, was the moſt conſiſtent with philoſophical truth: He replied, that he was of opinion, that the quadriga of four horſes would not be able to detach the legs of a human body; but he was inclined to think, that the arms from the ſcapulary ligaments could not reſiſt their force.

[10] Exinde duabus admotis quadrigis in currus earum diſtentum illigat Mettium: Deinde in diverſum iter equi concitati lacerum in utroque curru corpus, quâ inhæſerant vinculis membra, portantes. (Dec. 1. l. 1. c. 28.)

[11] Itaque hoſte victo ruptorem fœderis Mettium Fuffetium religatum inter duos currus pernicibus equis diſtrahit. (L. 1. c. 3.)

N° XXXV.

Verse		Ἐν διαστρόφοις
1166.	Ὄσσοις,	
		Rolling her furious eyes
1246.	Aſkance.	

THIS beautiful image of the frantick Agave, now approaching, preſents to us a natural picture of real madneſs, of which the rolling eye is a diſtinguiſhing ſymbol; and our Poet has juſt repreſented her in this intereſting manner in a former line, where the ſame epithet, διάστροφος, again occurs [1]: The idea conveyed is that of the fluctuating revolution of the waving pupil, which Virgil has alſo finely beſtowed on his Bacchanalian Amata, whom he deſcribes, as rolling her bloody eye-balls:

Sanguineam torquens aciem [2].

It is therefore aſtoniſhing, that the Oxford Editor, Dr. Muſgrave, ſhould here fantaſtically refer the expreſſion of διαστρόφοις ὄσσοις to the Chorus, "as if they exhorted each other to teſtify their enthuſiaſm by the contortion of their eyes at the approach of Bacchanalian revelry:" And he ſubjoins to this remark, "that the other punctuation ren-

[1] V. 1120. [2] Æn. 7. v. 399.

ders

ders the ſequel in his judgment cold and inelegant [3]." This ſuppoſition, if contraſted with the former interpretation here given, refutes itſelf; or we might aſk, why the Chorus in this interval of horror ſhould expreſs any Bacchick ſymptoms of their own attachment to the God, while they are Spectators of the unfortunate Agave?

N° XXXVI.

Verſe 1170. Φέρομεν ἐξ ὀρέων ἔλικα
Νεότομον ἐπὶ μέλαθρα
Μακάριον θήραμα.

We from the mountains bring a new-ſlain prize,
1249. A glorious capture, to the royal houſe.

HERE the mad Agave, bearing on her thyrſus the head of her murdered Pentheus, miſtakes it in her frenzy for that of ſome animal: We are indebted to Plutarch [1], Appian [2], and Polyænus [3] for the preſervation of an hiſtorical anecdote of a very tragical and intereſting nature, relative to theſe lines of Euripides: The Roman General, Marcus Craſſus, having been treacherouſly murdered after his defeat in his unfortunate expedition againſt the Parthians, Surenas, the

[3] Choricæ perſonæ, ſi rectè capio, ſe invicem hortantur, adveniente Bacchi comeſſatione, oculis contorquendis velut enthuſiaſmum ſuum teſtari: Qui interpungunt poſt ὄσσοις, ſequentia frigida admodum et invenuſta meo judicio reddunt.

[1] Life of Craſſus, vol. 3. Ed. Bryan. p. 295.
[2] Rom. Hiſt. Parthica. P. 104. Ed. 1551.
[3] Stratagem. l. 7. c. 41.

Parthian

Parthian General, cut off his head and hand, and sent a present of them to his Sovereign Hyrodes[4]; who being lately reconciled to Artavasdes, King of Armenia, was then celebrating at his Court the nuptials of his Son Pacorus with the Sister of that Monarch: The recital of compositions in the Græcian language, which was familiar to these accomplished Asiatick Princes, constituted a part of the convivial entertainments on this publick occasion[5]: And it happened, that in the precise interval, when the head of Crassus was announced at the door, a Tragedian, named Jason, was repeating, during the royal feast, these identical lines, concerning Agave, from the Bacchæ of Euripides: In the moment of his applause, the Messenger Sillaces, entering and paying his adoration to his Sovereign, threw the head of Crassus into the middle of the Assembly: The Parthians instantly shouted with the loudest acclamations of joy, and Sillaces was by the royal command honoured with a seat at the banquet: But Jason, delivering to another Actor the whole apparatus, regarding Pentheus[6], and seizing the head of Crassus,

[4] Ὁ δὲ Σουρήνας τὴν κεφαλὴν τοῦ Κράσσου καὶ τὴν χεῖρα πρὸς Ὑρώδην ἔπεμψαν εἰς Ἀρμενίαν. (Plutarc. Id. p. 293.) He is thus called, Hyrodes, by Plutarch, but by Appian and Festus, Orodes, and in the printed text of Polyænus his name is spelled, Herodes: but Casaubon there observes, that the Manuscripts of that Author have Hyrodes. (Ed. 1691. p. 678.)

[5] Τούτων δὲ πραττομένων, Ὑρώδης ἐτύγχανεν ἤδη διηλλαγμένος Ἀρταουάσδῃ τῷ Ἀρμενίῳ, καὶ τὴν ἀδελφὴν αὐτοῦ γυναῖκα Πακόρῳ τῷ παιδὶ καθωμολογημένος· ἑστιάσεις τε καὶ πότοι δι' ἀλλήλων ἦσαν αὐτοῖς, καὶ πολλὰ παρεισήγετο τῶν ἀπὸ τῆς Ἑλλάδος ἀκουσμάτων· ἦν γὰρ οὔτε φωνῆς οὔτε γραμμάτων Ἡρώδης Ἑλληνικῶν ἄπειρος. ὁ δὲ Ἀρταουάσδης καὶ τραγῳδίας ἐποίει, καὶ λόγους ἔγραφε καὶ ἱστορίας, ὧν ἔνιοι διασώζονται. (Plutar. Id. p. 295.)

[6] Τῆς δὲ κεφαλῆς τοῦ Κράσσου κομισθείσης ἐπὶ θύρας, ἐπῃρμέναι μὲν ἦσαν αἱ τράπεζαι· τραγῳδιῶν δὲ ὑποκριτὴς, Ἰάσων ὄνομα, Τραλλιανὸς, ἤδεν Εὐριπίδου Βακχῶν τὰ περὶ τὴν Ἀγαύην· εὐδοκιμοῦντος δ' αὐτοῦ, Σιλλάκης, ἐπιστὰς τῷ ἀνδρῶνι καὶ προσκυνήσας,

Craſſus, recited again in the Bacchanalian character those very lines of our Poet with all the powers of enthuſiaſm and of voice;

Φέρομεν ἐξ ὄρεος ἄλικα νεότομον
Ἐπὶ μελάθρα, μακαρίαν θήραν[7].

We from the mountains bring a new-ſlain prize,
A glorious capture, to the royal houſe.

This incident was unanimouſly applauded; and when the ſubſequent alternate lines were repeated to this effect[8],

Τίς ἐφόνευσεν[9];
Ἐμὸν[10] τὸ γέρας,

Cho. But whoſe hand firſt wounded him?
Ag. 'Tis mine, it is my prize,

σας, περιβάλλει εἰς μέσον τῇ Κράσσου τὴν κεφαλὴν· κρότου δὲ τῶν Πάρθων μετὰ κραυγῆς χαρᾶς ἀναμίξαντες, τὸν μὲν Σιλλάκην κατέκλιναν οἱ ὑπηρέται, βασιλέως κελεύσαντος· ὁ δ' ἆσαι τὰ μὲν τῷ Πενθέως σκευοποιήσαντι παρέδωκε τινὶ τῶν χορευτῶν, τῆς δὲ τοῦ Κράσσου κεφαλῆς λαβόμενος καὶ ἀναβακχεύσας ἐπῆισεν ἐκεῖνα τὰ μέλη μετ' ἐνθουσιασμοῦ καὶ ᾠδῆς. (Id. p. 295.)

[7] Here the Reader will diſcover in the words ὄρεος and θήραν, contained in the citation of Plutarch, a ſmall variation from the literal and printed text of Euripides.

[8] Καὶ ταῦτα μὲν πάντας ἔπεπτεν ἀδομένων δὲ τῶν ἐφεξῆς ἀμοιβαίων πρὸς τὸν χορὸν, &c. (Id. p. 295.)

[9] Here there is a conſiderable variation in this citation of Plutarch from the printed lines of Euripides, as deſcending to us in their preſent form, which the Reader may diſcover on compariſon: It is moſt probable, that Plutarch quoted only from memory, and preſerving the ſenſe neglected the identical expreſſion.

[10] This emphatick word, ἐμὸν, is only once mentioned in the text of Plutarch; but it is repeated in Euripides and in Appian; and this iteration of it throws an additional ſpirit over the whole ſentence;

C'eſt à moi, c'eſt à moi, que l'honneur en eſt du,

Here

Here Promaxæthres [11], who was himself the Murderer of Craſſus and then preſent, ſtarting from his ſeat ſeized the head, becauſe it was more in character for him, than for Jaſon, to utter theſe emphatick words: The Parthian Monarch was ſo delighted with this ſpectacle, that he beſtowed on Promaxæthres the cuſtomary honours of his Country, and rewarded the Actor Jaſon with a talent [12]: Thus, ſays Plutarch and his Imitator Appian, they report, that the expedition of Craſſus concluded with this exodium, or final ſong, reſembling a Tragedy: To comprehend the whole force of this elegant alluſion, the Reader muſt recollect, that the Exodus of the Græcian Drama, as defined by Ariſtotle in his Poeticks, was "that whole portion of a Tragedy, which followed the laſt Choral Ode [14];" and conſequently this conſtituent part of it included the cataſtrophe of the piece: We alſo learn from Julius Pollux, "that the ſong of the Actors on retiring from the ſtage was called the Exodium [15]." Here

As Monſieur Dacier has finely rendered it in his Tranſlation of Plutarch: All the former Editors of Euripides, preceding Dr. Muſgrave, have in conformity with this idea and manuſcript authority judiciouſly repeated it; but he alone has flatly and coldly omitted the iteration in the printed text of Euripides on the ſingle teſtimony of Plutarch, as we collect from his obſervation in his Note: If he had been apprized of the collateral evidence againſt Plutarch, reſulting from the parallel paſſage in Appian, he would have ſcarcely hazarded an innovation, which equally revolts againſt ſentiment and taſte: There is no mention in Polyænus of theſe laſt cited verſes.

[11] He is thus called by Plutarch, but his name is Maxarthas in Appian, and Exathres in Polyænus.

[12] Ἀναπηδήσας ὁ Πομαξαίθρης (ἐτύγχανε δὲ δειπνῶν) ἀνέλαμβάνετο τῆς κεφαλῆς, ὡς ἐκείνῳ ταῦτα λέγειν μᾶλλον, ἢ ἐκείνῳ, προσῆκον· ἡσθεὶς δ' ὁ βασιλεὺς τὸν μὲν, ὃς πάτριόν ἐστιν, ἐδωρήσατο, τῷ δ' Ἰάσονι τάλαντον ἔδωκεν. (Plut. Id. p. 295.)

[13] Εἰς τοιοῦτό φασιν ἐξόδιον τὴν Κράσσου τραγῳδίαν, ὥσπερ τραγῳδίαν, τελευτῆσαι. (Id. p. 296, & Appian Parthica, p. 104.)

[14] Ἔξοδος δὲ μέρος ὅλον τραγῳδίας, μεθ' ὃ οὐκ ἔστι χορῷ μέλος. (C. 14.)

[15] Καὶ μέλος δέ τι ἐξόδιον, ὃ ἐξιοῦσι ᾖδον. (L. 4. c. 15. ſect. 108.)

therefore the above-mentioned Hiſtorians deſigned to inſinuate, that the fatal expedition of Craſſus terminated in a ſong, like a tragick drama: But Monſieur Dacier in his Verſion of Plutarch fantaſtically imagines, that the Author does not allude to the Exodium of the Græcian Theatre, but to that of the Romans: This was entirely different from the former, as of a ludicrous nature, and detached from the drama, which it followed; ſo that it conveyed a ſimilar idea to our modern farce: We have the expreſs authority of Livy [16] and of Juvenal [17] in ſupport of this aſſertion; and the French Commentator, impreſſed with this idea, and perfectly conſcious of the diſtinction ſubſiſting in the two reſpective languages, has rendered his French verſion, "Voilà, dit-on, quelle fut l'iſsüe de l'expedition de Craſſus; elle finit, comme une veritable Tragedie, par une piece ridicule, qu'on appelle Exode [18];" and he endeavours to maintain the propriety of this new interpretation by a learned Note: His argument ſtates, "that as the Author here treats of an adventure,

[16] Poſtquam lege hâc fabularum ab riſu ac ſoluto joco res avocabatur, & ludus in artem paulatim verterat, juventus, hiſtrionibus fabellarum actu relicto, ipſa inter ſe more antiquo ridicula intexta verſibus jactitare cepit; quæ inde exodia poſteà appellata, conſertaque fabellis potiſſimum Atellanis ſunt. (Dec. 1. l. 7. c. 2.)

[17] Urbicus exodio riſum movet Atellanæ
Geſtibus Autonoës.
(Sat. 6. v. 72.)

[18] Les Vies des Hommes Illuſtres de Plutarque (tom 5. p. 165.) The laſt Engliſh Tranſlator of Plutarch, Langhorne, follows this idea, and renders the verſion, "The Expedition of Craſſus was a real tragedy, and ſuch was the exodium or farce after it" (Plutarch's Lives, vol. 3. p. 467.) But it is much better tranſlated by Mr. Amhurſt in the laſt Century: "Thus truly tragical was the end of Craſſus's Expedition." (Plutarch's Lives, vol. 3. p. 565. Ed. 1688.)

which happened to Craſſus, he would therefore employ thoſe ideas and expreſſions, which were familiar to the Romans, as in the two other inſtances of his Biographical Works, relative to Græcian Heroes, he uſes the ſame word in the Græcian ſenſe [19]: The real Tragedy, continues he, finiſhed at the death of Craſſus, and the event in the Palace of King Hyrodes united two things, the Tragedy and the Exode: The Play of the Bacchæ of Euripides was the Tragedy, and the whole tranſaction of the Comedian Jaſon with the head of Craſſus, and the diſpute of Pomaxæthres with him was the Exode, which was played after the Tragedy with the ſame dreſſes, and with the ſame Actors and Parts continued [20]." To refute this ingenious criticiſm, though we might fairly obſerve, that Plutarch would naturally attach the Græcian idea to the word Exodium in conformity with his own practiſe, and the eſtabliſhed ſanction of the

[19] Mais, dira-t-on, le mot Exodion, Exode ſignifie proprement dans les pieces Grecques, non pas une piece détachée, qui ſe joue après la Tragedie, mais la fin, le denouement de la Tragedie même, comme on le voit dans la Poëtique d'Ariſtote, & cela eſt vrai: C'eſt ainſi que Plutarque a employé ce mot à la fin de la Vie de Pelopidas, & à la fin de la Vie d'Alexandre, ou l'on voit manifeſtement qu'Exode eſt mis pour la fin, pour le denouement de la Tragedie: Pourquoi donc ne le prendra-t on pas ici dans le même ſens? En voici la raiſon: Dans la Vie de Pelopidas & dans celle d'Alexandre, il parle d'avantures Grecques, et il employe les idées & les expreſſions connuës aux Grecs; & dans celle de Craſſus il parle d'une avanture Romaine, c'eſt pourquoi il employe les idées & les expreſſions familieres aux Romains. (Les Vies des Hommes illuſtres de Plutarque, tom. 5. p. 165.)

[20] Ici la veritable Tragedie finit à la mort de Craſſus & ce qui ſe paſſe dans le Palais du Roi Hyrodes raſſemble deux choſes, la Tragedie & l'Exode; ce qu'on y joue des Bacchantes d'Euripide, voilà la Tragedie, & tout ce qui fait le Comedien Jaſon avec la tête de Craſſus, & la diſpute de Pomaxæthres avec lui, voilà l'Exode, qui ſe jouoit après la Tragedie ſous les mêmes habits de la Tragedie même, & en continuant les mêmes perſonnages & les mêmes rolles. (Id.)

language, in which he wrote, yet without entering into verbal objections, I will appeal to the tribunal of the human heart; and ask if any civilized People, however exulting in victory over a formidable Enemy, could poſſibly contemplate this horrid ſpectacle of the mangled head of Craſſus, as a ludicrous object? No; the ſenſations, produced on this awful occaſion, were in my opinion of a ſublimer kind, than thoſe of Farce; and flowed from the fountain of Tragedy and not of Comedy: The dramatick pleaſure indeed was increaſed, becauſe it was refined by Nature beyond the utmoſt effort of Art: However forcible might be the theatrical powers of Jaſon, as an accompliſhed Actor, he could never idly expect to produce thoſe emotions in the ſouls of his Audience by the imaginary ſpectre of Pentheus, which he muſt inevitably excite by the real head of Craſſus: He therefore availed himſelf of the fortunate incident, and triumphed with that ſovereign ſuperiority over the human heart, which real Paſſion muſt always command on an appeal to real objects.

N° XXXVII.

Verſe 1304. Ἄτεκνος ἀρσένων παίδων.

1381. Who deſtitute of Sons.

HERE Euripides, repreſenting the aged Cadmus without male iſſue, violates the received tradition of Ancient Hiſtory; and even contradicts his own expreſs authority in the Phœniſſæ, where he declares, that Cadmus by his wife Harmonia had a Son, whoſe name was Polydorus:

Ὃς παῖδα, γήμας Κύπριδος Ἁρμονίαν ποτὲ,
Πολύδωρον ἐξέφυσε.
(V. 8.)

And we learn from Diodorus Siculus, "that Polydorus, Son of Cadmus, returned to the kingdom of Thebes after the expulſion of his Father, and that his Deſcendents there reigned in ſucceſſion [1]:" Pauſanias likewiſe mentions this Polydorus, as Son of Cadmus [2], and informs us, that he enjoyed the ſovereignty of Thebes after the migration of Cadmus to the Illyrians and the Encheleans [3]: We have alſo the concurring teſtimony of Apollodorus in ſupport of this Son of Cadmus, Polydorus, as King of Thebes [4]: And he

[1] Καὶ ἐλθόντος Πολυδώρου τῦ Κάδμου.—ἐξῆς δὲ τῶν ἀπογόνων τότε βασιλευόντων. (L. 19. c. 53. vol. 2. p. 359. Ed. Weſſelin.)

[2] Τῦ Πολυδώρου τῦ Κάδμου. (L. 2. c. 6. p. 124. Ed. Kuhn.)

[3] Κάδμον δὲ ἐς Ἰλλυριοὺς, καὶ Ἰλλυριῶν ἐς τοὺς καλουμένους Ἐγχέλεας μεθοικήσαντος, Πολύδωρος ὁ Κάδμου τὴν ἀρχὴν ἔσχε. (L. 9. c. 5. p. 719.)

[4] Παῖς δὲ Πολύδωρος—Πολύδωρος δὲ Θηβῶν βασιλεὺς γενόμενος. (Bibliot. l. 3. p. 92. r. & 96. r. Ed. Æg. Spolet. 1555.)

aſſerts

aſſerts, "that Cadmus, when he reigned over the Illyrians, had another Son born to him, whoſe name was Illyrius [5]:" Hence, according to Stephanus Byzantinus [6] and Euſtathius [7], Illyria was denominated: If therefore we may venture to ſuppoſe, that Polydorus, as well as Illyrius, was alſo born after the dramatick point of time in this Play, we ſhall reſcue our Poet from this ſeeming violation of Hiſtorical Fact: But I have already proved in a preceding Note [8], that Euripides in this Tragedy does not literally conform himſelf to Hiſtorical Truth in regard to the ſuppoſed ſovereignty of Pentheus: Yet Nonnus correſponds with him in repreſenting Pentheus, as King of Thebes, though he calls him an illegal Monarch, as having removed Polydorus, Son of Harmonia, from the ſceptre:

Ὃν παρὰ Θήβαις
Σκῆπτρα λαῶν ἀθέμιτος ἄναξ ἀπενόσφισε Πενθεύς [9].

This laſt circumſtance directly militates with the declaration of Cadmus in this line, that he was deſtitute of male iſſue on the death of Pentheus; and alſo againſt the former aſſertion of our Poet in this Play, that Cadmus reſigned to Pentheus the imperial dignity in conſequence of his advanced years [10]: Such are the inconſiſtences in the Fabulous Hiſtory of Ancient Græce.

[5] Καὶ βασιλεύει Κάδμος Ἰλλυριῶν, ᾧ παῖς Ἰλλύριος ἀυτῷ γίνεται. (Id. l. 3. p. 96. 1.)
[6] Vox. Ἰλλυρία.
[7] Ad Dionyſ. Perieg. v. 96.
[8] N° 4. on V. 44. p. 324.
[9] Dionyſiaca, l. 5. p. 96. Ed. Falken. 1569.
[10] V. 44.

N° XXXVIII.

Verſe

Ὦ πάτερ, ὁρᾷς γαρ τἄμ' ὄσῳ μετεσράφη,
Ἐκθηριωθεῖς' ὄφεος ἀλλάξει τύπον,
1330. Ἣν Ἄρεος ἔσχες Ἁρμονίαν.

O Father, for my ſtate now chang'd thou ſeeſt,
Thou and thy loved Harmonia, who from Mars
Deſcended graced thy bed, though mortal thou,
1410. Shall wear a dragon's ſavage form.

HERE Bacchus enters in his own divine character of the God, and foretells the future deſtiny of Cadmus and Harmonia: His firſt addreſs in this poetical prophecy predicts only the ſerpentine transformation of the Wife, according to the literal Greek Text; but Cadmus himſelf was hereafter to be metamorphoſed into a form of this nature, as appears from his expreſs aſſertion in a following line of this ſcene [1]; and this declaration correſponds to the fabulous Hiſtory of Ancient Mythology: But there is nothing to juſtify the ſuppoſed knowledge of this event in Cadmus, as perſonally affecting himſelf, from the original evidence, now contained in this Play: There appears therefore obviouſly either a manifeſt chaſm in the ſcene, or a verbal corruption in the particular text of the lines under our preſent conſideration: The firſt of theſe ſuppoſitions is maintained by Mr.

[1] V. 1355.

Tyrwhitt

Tyrwhitt [2], who proves, that the Scholiaſt on the Plutus of Ariſtophanes has cited from the Bacchæ of Euripides an Iambick Verſe, which is not now extant in the Editions of this Play; and he refers it to this very ſcene, as probably belonging to it:

Εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος.

This verſe implying, "If I had not received into my hands my own abomination," was certainly in the mouth of Agavé, who had carried the head of her Son Pentheus: But Pierſon in his Veriſimilia [3] was the firſt, who obſerved, before Mr. Tyrwhitt, the citation of this line by the Scholiaſt on the Plutus, though now wanting in Euripides: Beſides in confirmation of the mutilated ſtate of this Drama in its preſent form we have already ſeen a manifeſt derangement in the Dialogue for ſeveral ſucceſſive verſes, according to the error of the printed text; where I have mentioned [4], that the Manuſcripts of the Bacchæ are now wanting from (V. 750.) I am therefore induced to conclude with Mr. Tyrwhitt, "that the former part of this preſent ſpeech of Bac-

[2] Poſt hunc verſum, qui Agavæ omnino tribuendus eſt, reliqua ejus ſermonis intercíderunt: Unum tantùm ſenarium, ut videtur, conſervavit Scholiaſtes Comici ad Plutum. (V. 908.) Hæc enim, quæ ex Bacchis Euripidis citantur, in Superſtitibus nuſquam apparent, & ad hunc locum veriſimiliter referenda ſunt. (See the Note of Muſgrave on V. 1330.)

[3] Verum illud obſervari meretur, nonnulla ex hâc citari Tragœdiâ, quæ fruſtrà hodie in illâ requiruntur: Ita Scholiaſtes Ariſtophanis ad Plutum (V. 908.) hunc e Bacchis citat verſiculum, qui in Bacchis noſtris deſideratur. (L. 1. c. 10. p. 120.)

[4] See my Note N° 27. on V. 786. p. 430. Alſo Pierſon's Veriſimilia. (L. 1. c. 10. p. 122.) This Author ſhews a derangement in the lines of the Prologus of the Play.

chus is here deficient, for the context is obviously corrupt, and requires something to precede it [5]: Indeed the entry of the God, and the delivery of his prophecy, appears to me too instantaneous and unnatural to flow from the easy and elegant pen of Euripides in the form, now transmitted to Posterity; and if we compare it with the artful preparation of the introduction of the Goddess Minerva in the catastrophe of the Ion [6], we shall be more convinced of the truth of this remark: At the same time I acknowledge, that the gentle alteration, which both Reiske [7] and Heath [8] have proposed, of reading ἐκθηριωθεὶς without the apostrophe, and inserting the copulative conjunction τ' before Ἄρεος in the subsequent line, is very ingenious; since it extends to Cadmus the personal knowledge of his own future transfiguration into the serpentine form, as well as that of his Wife Harmonia; and remedies the objection to the printed text in this instance by preventing an obvious chasm in the evidence of the Play: The English Translator therefore has ingrafted this elegant amendment of the sense with propriety into his English Version. If Time should discover any more Manuscripts of this Tragedy of the Bacchæ, the intermediate lines in the Original, which are here supposed with great probability to be deficient, may possibly be recovered; and that we may not

[5] Deest autem etiam prior pars eorum, quæ Bacchus hìc ἀπὸ μηχανῆς interveniens avo & materteræ venientibus vaticinatur: Illa certè ἐκθηριωθεὶς' ὄφις plane abrupta sunt, & præcedentia requirunt. (See the Note of Musgrave on V. 1330.)

[6] V. 1550. See my Note on this line, N° 69. p. 191.

[7] At Eurip. Animad. p. 113. Ed. Leipsic, 1754.

[8] Not. in Eurip. p. 114. Ed. Oxon. 1762.

entirely.

entirely deſpair of this event, we may recollect, that we have been lately indebted to the learned Repoſitory of Moſcow for the Ancient Hymn to Ceres, which has been publiſhed by Ruhnkenius: Every real Lover of the elegant knowledge of the ancient Languages muſt feel a ſincere pleaſure from the intereſting diſcoveries of this nature; becauſe he may reaſonably indulge himſelf with the flattering proſpect, that there are other precious remains of Immortal Authors, yet to be reſcued from the dark ſhade of oblivion, and to be enjoyed by Ages yet unborn.

N° XXXIX.

Verſe

Ὄχον δὲ μόσχων, χρησμὸς ὡς λέγει Διὸς,
1332. Ἑλᾷς μετ' ἀλόχου, βαρβάρων ἡγούμενος.

With her,
For ſo the Oracle of Jove declares,
Toils after toils revolving ſhalt thou bear,
1413. Leading Barbarians.

AFTER the prophecy of the future transformation of Cadmus and Harmonia, the God Dionuſus proceeds to foretell the other events of their deſtined Fortune: The original words of the lines under our immediate contemplation imply, "that Cadmus, leading Barbarians, will in company with his Wife drive a vehicle of Oxen:" This expreſſion alludes to ſome ancient ſtory of Pagan Tradition, which Time

Time has enveloped in obſcurity: The old Commentator, Brodæus, interprets the phraſe in a metaphorical ſenſe, as if it imported, that the Husband and Wife ſhould ſuſtain the ſame fate, or draw the ſame yoke of Oxen: He refers us in ſupport of this explication to the Latin adage of pari jugo, which is inſerted in the Proverbs of Eraſmus [1], and to the teſtimony of Zenobius, but he omits to cite the expreſs words of this latter Author [2]: The line however, to which he alludes, is the following:

Ἐγὼ δὲ χ᾽ σὺ τ᾽ αὐγὸν ἕλκομεν ζυγόν.

This is defined by Zenobius to apply to thoſe, who are involved in the ſame misfortunes [3]: They alſo occur with an inconſiderable variation in the Epiſtles of Ariſtænetus [4]: And the initial part of them is inſerted in the Lexicon of Suidas [5]: This Author has alſo the parallel proverb of ἴσῳ ζυγῷ [6], or the equal yoke, which Theocritus uſes, ſpeaking of two Lovers:

Ἀλλήλως δ᾽ ἐφίλησαν ἴσῳ ζυγῷ.

(Idyll. 12. v. 15.)

[1] Ed. 1699. p. 75.

[2] Eandem fortunam ſuſtinebis; tranſlatum a bobus, idem plauſtrum æquali jugo trahentibus: Eraſmus in adagiis, Pari jugo & Ego ac tu idem trahimus jugum; meminit & Zenobius. (In Eurip. Annot. p. 62.)

[3] Ἐπὶ τῶν ὁμοια καὶ παραπλήσια πασχόντων. (Centuria 3. 43. p. 65, Ed. Schotto. 1612.)

[4] L. 2. Ep. 7. p. 226. Ed. 1736.

[5] Vox ἰγὼ. See alſo the Proverbs of Suidas, collected by Andrea Schotto, Cent. 5. 94. p. 411. Ed. 1612, where the remaining words are judiciouſly ſupplied, correſponding to thoſe in Zenobius.

[6] Vox ἴσῳ.

And

And Horace alludes to the ſame elegant metaphor;

Amici
Ferre jugum pariter doloſi.

(Carm. l. 1. od. 35. v. 29.)

Such is the eſtabliſhed uſage of this Proverb among the Greeks and Romans; but it preſents the moſt faint reſemblance to the particular phraſe of Euripides in queſtion, and every following Commentator has deſervedly abandoned this interpretation of Brodæus: We muſt therefore have recourſe to ſome other explanation. The Cambridge Editor, Barnes, without attempting to illuſtrate the original context, adopts into his Latin Verſion the propoſed reading of Henry Stephens of ὄχλον μόχθων, inſtead of ὄχον μόσχων: This alteration implies, that Cadmus and Harmonia muſt undergo a multitude of labours: The Italian Tranſlator, Carmeli, not only follows, but approves this amendment [7]: The Engliſh Tranſlator alſo conforms to it, but acknowledges in his Note, that he does not underſtand the true ſenſe of the Poet: There are two objections, which ſtrike me in regard to this innovation of Henry Stephens; becauſe it departs from the manuſcript authority on a ſuppoſition that the original words are incapable of explication, and becauſe I queſtion, whether ἐλᾶν ὄχλον μόχθων, plurimos labores exantlare, is conſiſtent

[7] Aſſai di ſtenti
Soſtener colla moglie.
Quarè admodum mihi probatur lectio H. Stephani. (Le Baccanti, tom. 7. p. 180 & 181.)

with

with the idiom of the Greek Language: It will be unneceſſary to enter into any verbal criticiſm on the latter inſtance, if the genuine words are explained to the ſatisfaction of the Reader: I proceed therefore to conſider the other opinions of the Commentators upon the paſſage: The firſt, which occurs next in the order of time, is that of Reiſke: who propoſes to read, Ὀχμὸν δὲ Μόσχων, implying agrum Moſcorum arabis [8], or you ſhall plow the ſoil of the Moſchi: But here again in the word ὀχμὰν there is an innovation in the text; and as to the fact, what hiſtorical evidence is there to ſuppoſe any ſubſiſting connexion between Cadmus and the Moſchi? Theſe People were a Nation of Colchi [9], far diſtant from Illyria, where Cadmus retired after his departure from Thebes. We come next to Heath, who is inclined to retain the original reading, but gives no illuſtration of it [10]: The ſolution therefore of the paſſage was reſerved for the laſt Editor of our Poet, Dr. Muſgrave, who has been extremely fortunate in this inſtance: "What prevents, ſays he, Cadmus and Harmonia being drawn, at leaſt according to the popular opinion, in a car harneſſed to Oxen? Such an equipage is undoubtedly aſſigned in many places by Non-

[8] Ὀχμὰς eſt idem quod αὔλαξ. V. Heſych. vox ὀχμὸν ἐλαύνειν· iſt eſt habitabis in terrâ Moſchorum, qui deinceps Moeſi & Moſcovii ſunt dicti. (Ad Eurip. Animad. p. 113.)

[9] Μόσχοι, Κόλχων ἔθνος. (Stephanus Byzantinus vox Μόσχοι.) See alſo Herodotus, l. 3. c. 94. & l. 8. c. 78. Alſo Strabo, p. 761 & 762. Ed. Janſon. The Oxford Editor refers in his Note to theſe laſt paſſages, and obſerves, that the Moſchi inhabited diſtricts, remote from Illyria.

[10] Aldus in exemplaribus vetuſtis proculdubio invenerat lectionem illam, quam edidit, Ὄχον δὲ μόσχων, Juvencos verò curru junctos, quapropter eam non temerè repudiandam cenſeo. (Not. in Eurip. p. 115.)

nus

nus to the Goddeſs Luna; nor was that of the Mother of Cleobis and Biton different, according to Herodotus: But, continues he, there was an ancient tradition, that Cadmus himſelf, when he fled into Illyria, was carried in a yoke of Oxen: The Author of the Etymologicum ſpeaks of a city in Illyria of the name of Buthoe, which was ſo denominated from the Founder Cadmus, arriving expeditiouſly from Thebes to the Illyrians in a vehicle drawn by Oxen [11]:" Such is the happy illuſtration of this obſcure paſſage by the Oxford Editor, which proves the propriety of adhering to the original text in alluſions to Ancient Mythology, inſtead of attempting innovations; for the original Poet is not always corrupted, when the Modern Critick is unable to unravel every difficulty: And the beſt poetical verſion of theſe lines is that of an Italian Tranſlator of this Play in the Sixteenth Century, Criſtophoro Guidiccione Luccheſe, whom I ſhall have hereafter occaſion to mention in my Final Eſſay;

Et un paro di buoi, come admoniſce
L'oraculo di Giove, guiderai
Con eſſa inſieme, a Barbari imperando.

(Ed. Lucca. 1747. p. 142.)

[11] Quid enim prohibet Cadmum & Harmoniam curru bobus juncto ex populari ſaltem opinione tractos eſſe: Talem certe Lunæ ubique tribuit Nonnus: Nec aliter vehebatur Cleobis et Bitonis Mater. (Herodotus, l. 1. c. 31.) Ipſum porrò Cadmum, cum in Illyriam fugeret, boum jugo vectum eſſe fama antiqua erat. Etymologus: Βυθόη, πόλις Ἰλλυρίδος· εἴρηται, ὅτι Κάδμος ἐπὶ βοῶν ζεύγους ἐκ Θηβῶν ταχέως εἰς Ἰλλυρίκιον παραγενόμενος ἔκτισε πόλιν. (Not. in Bacchas, v. 1333.) See alſo Cicero, who tranſlates the ſtory of Cleobis and Biton from Herodotus. (Tuſcul. Quæſt. l. 1. c. 47.) And the Author of the Etymologicum Magnum ſubjoins the derivation of Βυθόη to the above citation in theſe words, Καὶ ἀπὸ τῶν βοῶν καὶ τῆ θοῆς φυγεῖν Βυθόην ὀνόμασεν. (Vox Βυθόη.)

I ſhall proceed to confirm by additional evidence the opinion of Dr. Muſgrave. Stephanus Byzantinus in his learned Lexicon correſponds with the Author of the Etymologicum in regard to Buthoe, as a City of Illyria; and mentions the cauſe of its derivation from the vehicle of Cadmus in the preciſe words almoſt of that Author [12]. Pliny alſo ſpeaks of Butoa and the river Drilo, as near each other [13]; and at a ſmall diſtance from thoſe places, according to Scylax in that chapter of his Periplus on the Manii, a people of Illyria, there was a temple and ſtones of Cadmus and Harmonia [14]: This Buthoe retains to this day a reſemblance of its original appellation, ſince it is now called Budoa, as we are informed by Cellarius [15].

It only remains to illuſtrate the Oracle of Jupiter, here mentioned by Euripides, and thoſe Barbarians, who are here

[12] Βυθόη πόλις Ἰλλυρίδος, ὡς Φίλων· διὰ τὸ Κάδμον ἐπὶ ζεύγους βοῶν ὀχούμενον ταχέως ἀνύσαι τὸν εἰς Ἰλλυρίους ὁδόν (vox Βυθόη.)

[13] Nat. Hiſt. l. 3. c. 22. ſect. 26. vol. 1. p. 179. Ed. Harduin.

[14] Οὗτοι δὲ εἰσὶν Ἰλλύριοι ἔθνος Μανιοί.—Καὶ Κάδμου καὶ Ἁρμονίας οἱ λίθοι εἰσὶν ἐνταῦθα καὶ ἱερὸν, ἄπωθεν τῆς Ἀρίωνος ποταμοῦ. Ἀπὸ δὲ τοῦ Ἀρίωνος ποταμοῦ εἰς Βυθόην ὁ πλοῦς. (Scylacis Periplus, p. 19. Ed. Gronovii, 1700.) Inſtead of the river Arion, which is no where elſe mentioned, the learned Voſſius rightly conjectures, that we ought here to read Drilon; for on the mouth of the ſtream of this river, according to a fragment of Sophocles, Buthoie was ſituated;

Βυθοίη Δριλῶνος ἐπὶ προχοῇσιν ἰνάσθη.

This line, though Voſſius does not refer to his authority, is mentioned by the Author of the Etymologicum Magnum, as belonging to the Onomacles of Sophocles; but this Lexicographer is certainly miſtaken in imagining this Buthoie, a different city in Illyria, from the Buthoie before cited, as we may collect from his ſeparate article and different derivation: Βυθοίη πόλις τῆς Ἰλλυρίδος. Σοφοκλῆς, Ὀνομακλεῖ—Καὶ εἴρηται ἀπὸ τοῦ βοηθὸν γενέσθαι (Vox Βυθοίη.) See alſo the Note of Berkelius on Stephanus Byzantinus (Vox Βυθόη.)

[15] Hodie Budoa vocari dicitur conſervato nomine antiquo. (Geographia Antiqua, l. 2. c. 8. p. 392. vol. 1.)

alſo

alſo ſaid to be led by Cadmus: And it is very remarkable, that no Commentator has to my knowledge yet produced the following paſſage of Apollodorus, which admirably elucidates this ancient Hiſtory: "On the departure, ſays he, of Cadmus with Harmonia from Thebes, he went to the Encheleans, who then engaged in war with the Illyrians were informed by the Oracle of the God, that they ſhould obtain victory, if they had Cadmus and Harmonia as Conductors: Impreſſed with this belief, they accordingly choſe them as their Leaders, and conquered their Enemies: Cadmus then reigned over the Illyrians, and being afterwards, together with Harmonia, transformed into a ſerpent, they were ſent by Jupiter into the Elyſian plain [16]: This laſt circumſtance alſo correſponds to the following aſſertion of Bacchus in the ſequel of his ſpeech with this variation only, that our Poet there aſſigns this delivery of the royal Pair into the regions of the Bleſſed to Mars [17], inſtead of Jupiter, as mentioned by Apollodorus: But other Authors alſo, though they are ſilent in regard to the Oracle, or the tranſmiſſion of theſe Perſonages to the Elyſian Fields, record this expedition of Cadmus to the Encheleans and Illyrians: Thus Pauſanias aſſerts, "that Cadmus, after his migration from Thebes to theſe Nations was ſucceeded in his ſovereignty of that king-

[16] Ὁ δὲ Κάδμος μετὰ Ἁρμονίας Θήβας ἐκλιπὼν ἦλθε πρὸς Ἐγχελέας παραγενόμενος, τούτοις δὲ ὑπὸ Ἰλλυριῶν πολεμουμένοις, ὁ θεὸς ἔχρησεν Ἰλλυριῶν κρατήσειν, ἐὰν ἡγεμόνα Κάδμον καὶ Ἁρμονίαν ἔχωσι· οἱ δὲ πεισθέντες ποιοῦνται κατὰ Ἰλλυριῶν ἡγεμόνας τούτους, καὶ κρατοῦσι· καὶ βασιλεύει Κάδμος Ἰλλυριῶν—αὖθις δὲ μετὰ Ἁρμονίας εἰς δράκοντα μεταβαλὼν εἰς Ἠλύσιον πεδίον ὑπὸ Διὸς ἐξεπέμφθησαν. (L. 3. p. 95. 2. Ed. Ægii Spolet. 1555.)

[17] V. 1336.

dom

dom by his Son Polydorus [18]: But Diodorus Siculus repreſents his departure from this city, as an act of immediate expulſion, and not of voluntary ſeceſſion; for he relates, "that the Encheleans, having vanquiſhed the native Inhabitants of Thebes, ejected them from their City; and hence, continues he, it happened, that Cadmus retired to the Illyrians [19]:" Theſe Encheleans were themſelves a People of Illyria, as appears from Strabo [20], Pomponius Mela [21], Scylax [22], Appian [23], and Stephanus Byzantinus [24]; and were governed by the Deſcendents of Cadmus and Harmonia, according to Strabo: It was among them that the fabulous ſtories, regarding their Anceſtors, were ſhewn as he continues to inform us [25]: Here too their metamorphoſis into the ſerpentine nature is placed by Lucan:

Et nomine priſco
Encheliæ verſi teſtantes funera Cadmi [26].

And here were the monuments of theſe illuſtrious Perſons, as appears from Apollonius Rhodius:

Τύμβος ἵν' Ἁρμονίης Κάδμοιό τε, πύργον ἐδείμαν,
Ἀνδράσιν Ἐγχελέεσσιν ἐφέζιοι [27].

[18] Κάδμον δὲ ἐς Ἰλλυριὸς καὶ Ἰλλυριῶν ἐς τὸς καλεμένους Ἐγχέλεας μετοικήσαντος, Πόλυδωρος ὁ Κάδμου τὴν ἀρχὴν ἔσχε. (L. 9. c. 5. p. 719. Ed. Kuhn.)

[19] Τὸς ἐν τότε κατοικήσαντας ὕστερον Ἐγχελεῖς καταπολεμήσαντες ἐξέβαλον· ὅτε δὴ συνέβη καὶ τὸς περὶ Κάδμον εἰς Ἰλλυριὸς ἐκπεσεῖν. (L. 19. c. 53. vol. 2. p. 359. Ed. Wesſelin.)

[20] L. 7. p. 502 & 503. Ed. Janſon.

[21] L. 2. c. 3. [22] P. 19. Ed. Gronov. 1700.

[23] Illyrica, p. 62. Ed. 1551. [24] Vox Ἐγχελεῖς.

[25] Ὧν ἐν τοῖς Ἐγχελίοις οἱ Κάδμου καὶ Ἁρμονίας ἀπόγονοι ἦρχον, καὶ τὰ μυθευόμενα περὶ αὐτῶν ἐκεῖ δείκνυται. (L. 7. p. 503. Ed. Janſon.)

[26] L. 3. v. 189. [27] L. 4. v. 519.

N° XL.

Verſe

Ὅταν δὲ Λοξίᾳ χρηςήριον
Διαρπάσωσι, νόςον ἄθλιον πάλιν

1336. Σχήσουσι.

But when the ſhrine of Phœbus their rude hands
Shall plunder, intercepting their return
1417. Misfortune ſhall await them.

HERE we find another alluſion in this Prophecy of Dionuſus to the future Hiſtory of Cadmus, which Time has ſo enveloped in oblivion, that it can be faintly illuſtrated by any parallel paſſage. The only Commentator, who attempts to illumine this dark event, is Dr. Muſgrave; and he obſerves, "that Appian mentions in his Illyricks this expedition; but he does it in a confuſed manner, and without ſpecifying the particular æra; and that, beſides him, Herodotus is the only Hiſtorian, who has preſerved any memorial of ſo remarkable an incident [1]. I will ſubmit to the Reader the two reſpective paſſages to which the Oxford Editor refers. To begin with Herodotus, Mardonius, the Perſian General, informs his Troops, "that there was an Oracle, which imported, that the Perſians, arriving in Græce, ſhould

[1] Meminit hujus expeditionis Appianus in Illyricis, ſed confusè, quantum memini, & ſine ullâ temporis notâ: Præter illum ſolus ex Hiſtoricis Herodotus tam inſignis rei memoriam conſervavit.

plunder the temple of Delphi, and after that act of rapine be all of them deſtroyed: We therefore, ſays he, apprized of this prediction, will neither go to the temple, nor attempt it; and therefore we ſhall not periſh on that account[2]:" To this aſſertion the Hiſtorian ſubjoins his own remark, "that he himſelf knew, that the very Oracle, declared by Mardonius to affect the Perſians, was delivered to the Illyrians and the Army of the Encheleans, and in no reſpect concerned the Perſians[3]:" This is the whole information to be derived from Herodotus, which aſcertains nothing more than the exiſtence of an Oracle on this ſubject, and applied to thoſe Nations, which he mentions: But we are left to collect from Euripides alone, that the Temple of Apollo was actually pillaged by them, and that the prediction of the Oracle was fulfilled in regard to the fatal conſequence ariſing to thoſe, who were concerned in it. With reſpect to the other hiſtorical teſtimony, or to that of Appian, we learn "that Illyrius had among other Sons, Encheleus and Autareus, who conferred their reſpective names on the Illyrian Nations, denominated from them[4]:" "That the Autareans were reduced to the laſt degree of calamity from the divine puniſhment, inflicted on them by Apollo; for they marched in hoſtile array againſt Delphi, attended by Moliſtomus and

[2] Ἔστι λόγιον ὡς χρεὼν ἐστὶ Πέρσας ἀπικομένους ἐς τὴν Ἑλλάδα διαρπάσαι τὸ ἱρὸν τὸ ἐν Δελφοῖσι, μετὰ δὲ τὴν διαρπαγὴν ἀπολέσθαι πάντας· ἡμεῖς τοίνυν αὐτὸ τοῦτο ἐπιστάμενοι οὔτοι τε ἴμεν ἐπὶ τὸ ἱρὸν τοῦτο, οὔτε ἐπιχειρήσομεν διαρπάζειν· ταύτης τε εἵνεκα τῆς αἰτίης οὐκ ἀπολεόμεσθα. (L. 9. c. 41.)

[3] Τοῦτον δ' ἐγὼ γε τὸν χρησμὸν, τὸν Μαρδόνιος εἶπε ἐς Πέρσας ἐλθὼν, ἐς Ἰλλυριούς τε καὶ τὸν Ἐγχελίων στρατὸν οἶδα πεποιημένον, ἀλλ' οὐκ ἐς Πέρσας. (Id. c. 42.)

[4] Ἰλλυριῷ δὲ παῖδας Ἐγχέλεα καὶ Αὐταρία-θην εἶναι καὶ Ἐγχελεῖς καὶ Αὐτα[illegible]. (Illyrica, p. 62. Ed. 1551.)

those

those Celts called Cimbrians: The major part of them was there destroyed by rain and tempests with lightening falling upon them before their attack; but those, who escaped, were on their return invaded with an infinite number of Frogs, which corrupted their streams with putrefaction; and uncommon vapours exhaling from the earth, a pestilence ensued in Illyria; but the Autareans were the chief victims, till abandoning their own houses, and carrying the contagion along with them, so that no person would receive them, they travelled for three and thirty days, and at last settled in a marshy and uninhabited region near the Nation of the Barsternæ[5]:" Such is the information of Appian on this subject, which the Oxford Editor supposes to correspond with the expedition, here mentioned by Euripides; but it will appear from internal evidence and from chronology, that no connexion subsists between them. The Autareans were, according to Strabo, the greatest and most excellent Nation of the Illyrians[6]; but unless we include them in the general description of Illyrians, contemporary with Cadmus, and governed by him under that comprehensive title, we have no ancient testimony of any relation existing between them: Besides the Barbarians of our Poet are here represented, "as

[5] Αὐταριέας δὲ καὶ ἐκ θεοβλαβείας ἐς ἔσχατον κακοῦ περιελθεῖν. Μολιστόμῳ γὰρ αὐτοὺς καὶ Κελτοῖς τοῖς Κίμβροις λεγομένοις ἐπὶ Δέλφους συστρατεῦσαι, καὶ φθαρῆναι μὲν αὐτίκα τοὺς πλέονας αὐτῶν προεπιχειρήσεως ὑετοῦ σφίσι καὶ θυέλης καὶ πρηστήρων ἐκπεσόντων· ἐπιγένεσθαι δὲ τοῖς ὑποστρέψασιν ἄπειρον βατραχῶν πλῆθος, οἳ διασαπέντες τὰ νάματα διέφθειραν, καὶ ἐκ τῆς γῆς ἀτμῶν ἀτόπων γενομένων, λοιμὸς ἦν Ἰλλυριῶν, καὶ φθόρος Αὐταβιαίων (lege Αὐταριέων) μάλιστα, μέχρι φεύγοντες τὰ οἰκεῖα, καὶ τὸν λοιμὸν σφίσι περιφέροντες, οὐδενὸς αὐτοὺς δεχομένου, διὰ τοῦτο τὸ δέος ὑπερῆλθον ὁδὸν ἡμερῶν εἴκοσι καὶ τριῶν, καὶ τήνδε γὴν ἐλώδη καὶ ἀοίκητον παρὰ τὸ Βαρστερνῶν ἔθνος ᾤκησαν. (Id. p. 63.)

[6] Αὐταριάται μὲν οὖν τὸ μέγιστον καὶ ἄριστον τῶν Ἰλλυριῶν ἔθνος ὑπῆρξεν. (L. 7. p. 489. Ed. Kuhn.)

"having actually seized the oracular shrine of Apollo;" but the Invaders in Appian are described by him, "as prevented by divine punishment before the execution of the act:" The natural phænomenon of the Frogs, falling from the atmosphere, and affecting the Autareans in such a manner, that they were forced to abandon their own Country, is not only mentioned by the above-cited Historian, but also by Diodorus Siculus[7] and Ælian[8]: We cannot however collect from these Authors the particular æra of this event; but Justin will perhaps serve to ascertain it; for he records an anecdote of a similar nature, as having happened among the Abderitæ, "who, according to his assertion, were seeking an establishment, having left their native soil from the multitude of Frogs and Mice, when Cassander, one of the Successors of Alexander the Great, was returning from Apollonia; and this General, apprehensive lest they should seize Macedonia, admitted them into a state of society after forming a compact with them; and assigned them territories bordering on the extremities of Macedonia[9]:" Now there is great reason to suppose,

[7] Τοὺς δὲ καλουμένους Αὐταριάτας βάτραχοι, τὸν ἀρχέγονον σύστασιν ἐν τοῖς νέφεσι λαμβάνοντες, καὶ πίπτοντες ἀντὶ τῆς συνήθους ψεκάδος, ἐβιάσαντο τὰς πατρίδας καταλιπεῖν, καὶ καταφυγεῖν εἰς τοῦτον τὸν τόπον, ἐν ᾧ νῦν καθίδρυνται. (L. 3. c. 30. tom. 1. p. 196. Ed. Wesselin.)

[8] Βάτραχοι δὲ ἡμιτελεῖς πολλοὶ πεσόντες ἐξ ἀέρος Αὐτωριάτας Ἰνδῶν μετῴκισαν εἰς χῶρον ἕτερον. (De Nat. Anim. l. 17. c. 44.) Here, instead of Ἰνδῶν, we ought undoubtedly to read Ἰλλυρίων, as Gronovius in his Edition of Ælian justly conjectures. (Tom. 2. p. 1124. Ed. Lond. 1744.) Athenæus also on the authority of Heraclides Lembus asserts, that such a prodigious quantity of Frogs rained from the atmosphere in Pæonia and Dardania, that they were obliged to fly the Country. (L. 8. c. 2. p. 333. Ed. Casaubon.) This probably alludes to the same anecdote; but the Autareans are not here mentioned.

[9] Dum hæc aguntur, Cassander ab Apolloniâ rediens, incidit in Abderitas; qui propter ranarum muriumque multitudinem, relicto patriæ solo, sedes

ſuppoſe, that the word Abderitæ in Juſtin is corrupted, and that it ought to be Autoriatæ, or the Nation of the Autareans; becauſe the expreſſion ſo occurs in Diodorus Siculus, and Ælian, where the ſtory of the Frogs is related; and this conjecture, ariſing from the coincidence of the wonderful anecdote in Natural Philoſophy, is reduced almoſt to a moral certainty, ſince Diodorus Siculus records in another paſſage, "that Caſſander eſtabliſhed the Autoriatæ with their Wives and Children, to the amount of twenty thouſand, near the Mountain Orbelus[10]:" Hence the correſpondence of theſe people is demonſtrated; and the æra of their unfortunate calamity aſcertained to have happened about 315 years[11] before the Chriſtian æra; ſo that Euripides and Appian could never allude to the ſame expedition of the Illyrians to Delphi, as ſuppoſed by Dr. Muſgrave; for our Poet himſelf died, according to the teſtimony of the Arundel Marbles 409 years before CHRIST[12]: But independent of the argument, flowing from the comparative chronology of Diodorus Siculus and Juſtin, which may perhaps be queſtioned from the word

ſedes quærebant; veritus, ne Macedoniam occuparent, factâ pactione, in ſocietatem eos recepit, agroſque iis ultimos Macedoniæ aſſignat. (L. 15. c. 2.)

[10] Τὰς δὲ Αὐταριάτας σὺν τοῖς ἀκολουθοῦσι παισὶ καὶ γυναιξὶν, ὄντας εἰς δισμυρίους, κατῴκισε παρὰ τὸ καλούμενον Ἄρβηλον ὄρος. (L. 20. c. 19. tom. 2. p. 419. Ed. Weſſelin.) We are referred to this paſſage by Freinſhemius in his Note, inſerted in the Variorum Edition of Juſtin, printed at Amſterdam in 1669, where he obſerves on the word Abderitas, Hi videntur eſſe, quos Diodorus per Autoriatas vocat, &c.

[11] See the Index, annexed to the Margin of the paſſage in Juſtin, as printed in the Scriptores Hiſtoriæ Romanæ, publiſhed by Hauriſius in 1743. (Tom. 2. p. 650.)

[12] See Squire's Chronological Synopſis, inſerted in his Two Eſſays, and printed in 1741. (P. 134.)

Abderitæ being inſerted, inſtead of Autoriatæ, in the Text of the latter, we may collect the ſame truth from Appian himſelf on the evidence of his Latin Interpreter, who ſubjoins a continuation of his Illyrick Hiſtory in the Roman Language to the Original Greek Fragment, as printed in the Variorum Edition publiſhed at Amſterdam in 1670: For he there aſſerts, " that ſuch was the end of the impiety, impoſed by the God on the Illyrians and Celts; and yet, continues he, they did not on that account refrain their wicked hands from ſacrilege; but a ſecond time a party of this very People, chiefly conſiſting of Scordiſcians, and the Medes and Dardanians, paſſed over Macedonia and Græce, and making conſiderable depredations on the ſacred poſſeſſions, again invaded the Delphick Temple: On this occaſion too they loſt many of their Troops; After two and thirty years from the firſt engagement between the Romans and Celts, and a renovation of hoſtilities during that interval, the Romans, having already conquered the Greeks and Macedonians, again waged war againſt them on account of their ſacrilege under the command of Lucius Scipio: And the Neighbours of theſe Illyrians, who are reported to have united themſelves for this impious purpoſe, ſpontaneouſly abandoned them to Scipio without affording them any aſſiſtance, recollecting the complete deſtruction of the Autareans " through all Illyria;

" Et hic finis impietatis a Deo Illyriis Celtiſque impoſitus; nec propterea à ſacrilegio impias cohibuere manus: Verùm iterum ex Illyriis Celtiſque Scordiſcii præcipuè et Medi Dardanique Macedoniam ſimul ac Græciam excurrêre, et multa ex ſacris deprædati Delphicum iterum invaſere templum, plurıbus ex ſuis tunc quoque amiſſis; duobus ac triginta a primâ inter Romanos

Illyria; and Scipio killed almoſt all the Scordiſcians." Here then we diſcover, that the ſecond invaſion of the Delphick Temple by ſome of the Nations of Illyria was not long after the former attempt of the Autareans, whoſe deſtruction was remembered by them; and as the laſt act of ſacrilege was puniſhed by the Romans, the former expedition could have no poſſible relation to the remote period of the Hiſtory of Cadmus, to which Euripides here alludes: We muſt therefore entirely abandon the teſtimony of Appian: But I am not able to illuſtrate by any other hiſtorical evidence this plunder of the Temple of Apollo by the Barbarians; for though Pauſanias enumerates no leſs than ſeven different Invaſions and Pillages of the Delphick ſhrine, yet there is not one of them, which bears any analogy to the preſent inſtance: "The firſt, according to him, was by the Son of Crius a powerful Eubœan, the ſecond by the Nation of the Phlegyæ; the third by Pyrrhus, Son of Achilles; the fourth by the Leaders of the Phocians; the fifth by Xerxes; the ſixth by the Army of the Gauls, and the laſt by Nero [14]." But Strabo juſtly obſerves, "that wealth, being an object of envy, is

manos et Celtas inceptâ pugnâ elapſis annis, et ex illo per intervalla cum eiſdem depugnantes, denuò ob ſimile ſacrilegium in eos movere bellum, Lucio Scipione ducente exercitum, jam tum quidem Græcis Macedonibuſque imperantes: Feruntque finitimos ad hæc nefanda ſocios illis acceſſiſſe, verùm ſuâ ſponte nullâ exhibitâ ope Scipioni eos reliquiſſe, Autariorum memoriâ ductos, qui per Illyrium omne concidiſſent, Scipionem verò Scordiſciorum univerſos ferè deleviſſe. (Appian. Illyrica, vol. 2. p. 1197.)

[14] Ἔοικε δὲ ἐξ ἀρχῆς τὸ ἱερὸν τὸ ἐν Δελφοῖς ὑπὸ ἀνθρώπων ἐπιβουλεύεσθαι πολλῶν ἤδη. Οὗτός τε ὁ Εὐβοεὺς λῃστὴς, καὶ ἔτεσιν ὕστερον τὸ ἔθνος τῶν Φλεγύων, ἔτι δὲ Πύρρος ὁ Ἀχιλλέως ἐπιχειρήσαν αὐτῷ, καὶ δυνάμεως μοῖρα τῆς Ξέρξου, καὶ μάλιστα τῶν διὰ τοὺς χρήμασιν ἐπιλθόντες οἱ ἐν Φωκεῦσι δυνασταὶ, καὶ ἡ Γαλατῶν στρατία. Ἐμιλλήσατο δὲ καὶ ὁ τῆς Νέρωνος εἰς πάντα ἀπληστίας ἀπειράτως ἔχειν. (L. 10. c. 7. p. 813. Ed. Kuhn.)

guarded with difficulty, though conſecrated: And now, continues he, the ſhrine at Delphi is extremely poor, and ſeveral of the ſacred preſents have been carried away for the ſake of Lucre, though there are many yet remaining; but formerly the ſhrine was replete with great treaſures, as appears from the teſtimony of Homer:

Not all Apollo's Pythian treaſures hold.

(Pope, Il. b. 9. v. 525.)

And the vaſt wealth, ariſing from the plunder of it by the Phocians, is an additional proof: Hence was kindled the Phocian, and as it is called the Sacred War: This pillage happened in the time of Philip, Son of Amyntas: But it is obſerved, that there was a former and more ancient plunder of it, which carried away thoſe riches recorded by Homer; and yet not a veſtige of this event has been preſerved for Poſterity [15]:" This laſt obſervation is very eſſential to our purpoſe, becauſe it proves, that another pillage of the Delphick Temple, ſubſequent to the days of Homer, was buried in oblivion, according to the prevailing opinion in the time of Strabo: We may therefore leſs won-

[15] Ἐπίφθονος δ' ὢν ὁ πλοῦτος δυσφύλακτός ἐστι καὶν ἱερὸς ᾖ· νυνί γε τοι πενέστατόν ἐστι τὸ ἐν Δελφοῖς ἱερόν. χρημάτων δὲ χάριν, τῶν ἀναθημάτων τὰ μὲν ἦρται, τὰ δὲ πλείω μένει· πρότερον δὲ πολυχρήμαλον ἦν τὸ ἱερόν· καθάπερ Ὁμηρός τε εἴρηκεν,

Οὐ δ' ὅσα λάϊνος οὐδὸς ἀφήτορος ἐντὸς ἐέργει
Φοίβου Ἀπόλλωνος Πυθοῖ ἐνὶ πετρηέσσῃ.

Καὶ οἱ θησαυροὶ δηλοῦσι, καὶ ἡ σύλησις ἡ γενηθεῖσα ὑπὸ τῶν Φωκέων· ἐξ ἧς ὁ Φωκικὸς καὶ ἱερὸς καλούμενος ἐξήφθη πόλεμος. Αὕτη μὲν οὖν ἡ σύλησις γέγονε κατὰ Φίλιππον τὸν Ἀμύντου. Προτέραν δ' ἄλλην ἐπινοοῦσιν ἀρχαίαν, ἣ τὸν ὑφ' Ὁμήρου λεγόμενον πλοῦτον ἐξέφερεν· οὐδὲ γὰρ ἴχνος αὐτοῦ σωθῆναι πρὸς τοὺς ὕστερον χρόνους. (L. 9. p. 644. Ed. Janſon.)

der, that one of a date, ſtill more ancient by ſome Centuries, as contemporary with Cadmus, is now involved in the impenetrable cloud of Darkneſs, if we except that glimmering ray of light, which may be derived from this preſent paſſage of Euripides. There is a French Author, Monſieur Valois, who has written expreſsly a diſſertation on the ſubject of the riches of the Temple of Delphi, and of the different pillages, which were made of it [16]: This is inſerted in the Memoires de L'Academie Royale des Inſcriptions & des Belles Lettres; and it may be alſo ſeen in the firſt Volume of the Extracts of that Work, lately printed in England, under the title of Choix des Memoires [17], as I have already mentioned in a Note on the Preliminary Eſſay on the Ion [18]: Though this Author ſpeaks of no leſs than four different pillages of the Delphick Temple, beſides thoſe already cited from Pauſanias, one by Danaus King of Argos [19], another by the Driopians [20], another by the Criſſæans [21], and the laſt by the Thracians [22], yet he has overlooked this remarkable teſtimony of our Poet, which may be added to their number.

[16] Des richeſſes du Temple des Delphes & des differens pillages qui en ont été faits.

[17] Vol. 1. p. 33. [18] P. 16. [19] Choix des Memoires, vol. 1. p. 35.
[20] Id. [21] Id. p. 36. [22] Id. p. 38.

N° XLI.

Verſe

Καὶ τὴν Ἄρεως παῖδ' Ἁρμονίαν, δάμαρτ' ἐμὴν,
Δράκων δρακαίνης φύσιν ἔχουσαν ἀγρίαν
Ἄξω πὶ βωμοὺς καὶ τάφους Ἑλληνικοὺς
1857. Ἡγεμένος λόγχαισιν.

Harmonia too, my wife, the child of Mars,
Chang'd to a dragon's ſavage form, myſelf
A dragon, to the altars, to the tombs
Of Græce, a chief with many a ported ſpear
1441. Shall I lead back.

HERE we diſcover, that Cadmus underſtood the prophecy of Bacchus, as involving his own transformation into the ſerpentine form equally with that of his Wife Harmonia. I poſtponed the conſideration of this marvellous fable of Antient Mythology from my former Note [1] on the paſſage, concerning this alluſion, becauſe I have here a more advantageous opportunity to illuſtrate it. The poetical cauſe of this Transformation aroſe from the reſentment of Mars, becauſe Cadmus ſlew the Guardian Dragon of the fountain Caſtalia [2], or Dirce [3], who was his Son; and therefore

[1] N° 38. On v. 1330. p. 470.

[2] Cadmus irâ Martis, quod draconem fontis Caſtalii Cuſtodem occiderat, ſuorum prole interemptâ, cum Harmoniâ Veneris & Martis filiâ uxore ſuâ in Illyriæ regionibus in dracones ſunt converſi (Fab. 6.) Cadmus ad fontem Caſtalium venit, quem Draco Martis filius cuſtodiebat, qui cum ſocios Cadmi interfeciſſet, a Cadmo lapide eſt interfectus. (Id. Fab. 178.)

[3] See Phœniſſæ (v. 661.) and the Scholiaſt on the paſſage: Alſo Apollod. Bibliot. (L. 3. p. 91. Ed. Æg. Spolet, 1555) Pauſanias, l. 9. c. 10.

Tzetzes

fore both he and Harmonia were transformed into ſerpents in the region of Illyria: This engagement has been deſcribed by our Poet in his Phœniſſæ, and by Ovid in his Metamorphoſes, who there exclaims,

Quid, Agenore nate, peremtum
Serpentem ſpectas? Et tu ſpectabere ſerpens[4].

Nonnus has alſo painted the death of the Dragon, the anger of the God, and the conſequent event to Cadmus, who was hereafter deſtined to bear the image of the ſerpentine form with the winding ſhape in Illyria:

Καὶ δαπέδῳ τετάνυςο δράκων νέκυς· ἀμφὶ δε νεκρῷ
Θυρος Ἄρης βαρύμηνις ἀνέκραγε· χωομένυ δὲ
Κάδμος ἀμειβομένων μελέων ἑλικώδεϊ μορφῇ
Ἀλλοφυὴς ἤμελλε παρ' Ἰλλυρίδος σφυρὰ γαίης
Ξεῖνον ἔχειν ἴνδαλμα δρακοντείοιο προσώπυ[5].

But this Poet on another occaſion, inſtead of repreſenting Cadmus and Harmonia as living ſerpents, aſſigns to them a ſerpentine form in ſtone:

Καὶ διδύμων ὀφίων μιτρώσατο γυῖα Κρονίων,
Ὅττι παρ' Ἰλλυρικοῖο δρακοντοβότυ ςόμα πόντυ
Ἁρμονίη καὶ Κάδμος ἀμειβομένοιο προσώπυ
Λαϊνέην ἤμελλον ἔχειν ὀφιωδέα μορφήν[6].

Tzetzes on Lycophron (v. 1206.) and Euſtathius on Dionyſius Periegetes (v. 395.) A Figure of Cadmus in the act of encountering this Dragon may be ſeen in the firſt volume of the Greek Antiquities by Gronovius. (Ed. Ven. 1732. Lett. M.)

[4] Met. L. 3. v. 88. [5] Dionyſiaca, l. 4. p. 86. Ed. Falken. 1569.
[6] Id. l. 44. p. 74.

This

This paſſage may poſſibly ſerve, as a clue, to unravel the intricacy of this Fable; ſince we may infer, that there were repreſentations in ſtone of theſe Perſonages in Illyria under the figure of Serpents; and we have hiſtorical evidence in ſupport of this ſuppoſition: For Callimachus, preſerved in Strabo, expreſsly ſpeaks of the ſtones of the beautiful Harmonia, the Serpent, on the Illyrian Coaſt:

Οἱ μὲν ἐπ' Ἰλλυρικοῖο πόρῳ σχάσανλες ἐρέλμαὶ
Λᾶαι παραὶ ξανθῆς Ἁρμονίης ὄφιος [7].

And Scylax, the Geographer, in his chapter on the Manii, who were a Nation in Illyria, aſſerts, "that there was a temple and ſtones in honour of Cadmus and Harmonia [8]." There was alſo a magnificent tomb in Illyria to the memory of theſe diſtinguiſhed Perſons, which Apollonius Rhodius deſcribes, as ſituated near a River in that Country:

Οἱ δ' ἄρ ἐπ' Ἰλλυρικοῖο μελαμβαθέος πόλαμοῖο,
Τύμβος ἵν' Ἁρμονίης Κάδμοιό τε, πύργον ἔδειμαν [9].

And Dionyſius in his poetical ſurvey of the Globe records the ſame hiſtorical anecdote in the following lines;

Κεῖνον δ' ἂν περὶ κόλπον ἴδοις ἐρικυδέα τύμβον,
Τύμβον ὃν Ἁρμονίης Κάδμοιό τε φῆμις ἐνίσπει.
Κεῖθι γὰρ εἰς ὀφέων σκολιὸν γένος ἠλλάξαντο,
Ὁππότ' ἀπ' Ἰσμηνῆ λιπαρὸν μετὰ γῆρας ἵκοντο [10].

[7] L. 1. p. 79. Ed. Janſon. 1707.

[8] Οὗτοι δὲ εἰσὶν Ἰλλύριοι ἔθνος Μανιοί.—Καὶ Κάδμε καὶ Ἁρμονίας δὶ λίθοι εἰσὶν ἐνταῦθα καὶ ἱερόν. (Periplus, p. 19. Ed. Gronov. 1700.)

[9] L. 4. v. 518.

[10] V. 393.

According

According to this idea, the learned Author of the Analyſis of Ancient Mythology has given the following explanation of this wonderful metamorphoſis in his chapter on Cadmus: "The true hiſtory is this: Theſe two perſonages were here enſhrined in a Temple, or Petra, and worſhiped under the ſymbol of a Serpent.—The Temple was an Ophite Petra; which terms induced People to believe, that there were in theſe Temples ſerpents petrified [11]." But whatever might be the original cauſe of this fantaſtick ſtory of Antient Mythology, the Pagan Poets have ſometimes conſidered this tranſformation of Cadmus and Harmonia in a literal ſenſe of living Serpents, and at other times in a metaphorical or allegorical ſenſe: In regard to the former, Horace mentions the marvellous converſion of the Cadmus in anguem [12], as one of thoſe dramatick miracles, improper to be exhibited to the eye of the Spectator on the ſtage: And Ovid has deſcribed in his Metamorphoſes the actual transformation of the Husband and Wife into real Serpents, whom he repreſents however in their new ſtate of transfiguration, as animals of a ſocial [13], innocent, and gentle nature:

[11] Bryant, vol. 2. p. 170. [12] De Art. Poet. v. 187.

[13] There are two figures of Serpents, correſponding to this idea, inſerted in the firſt volume of the Græcian Antiquities by Gronovius under the article of Cadmus, of which the Author gives the following whimſical account: Et hos innui Serpentes opinor in numero, quem exhibet Theſaurus Palatinus, pag. 153, & paulo ante his inſeri curavi, invicem obvertentes ora, quum nulla ratio Colchicum & Cadmæum conducere potuiſſe videatur.—At verò noſtri Dracones, quanquam operiant ora, quanquam dentes oſtendant, tamen clarè ſe placidos præbent, etiam caudis blandientes, etiam in eandem figuram converſos, & ſibi propinquantes nonnihil ad oſculum. (Theſaur. Græc. Antiquit. vol. 1. Ed. Ven. 1732. Lett. M.)

At

At illos
Lubrica permulcent criſtati colla dracones;
Et ſubito duo ſunt; junctoque volumine ſerpunt,
Donec in appoſiti nemoris ſubiere latebras:
Nunc quoque nec fugiunt hominem, nec vulnere lædunt;
Quidque prius fuerint, placidi meminere dracones[14].

The Cambridge Editor in his Note on this paſſage of Euripides has drawn an inference from this laſt circumſtance in the relation of Ovid; and aſſerts, "that the form, and not the manners, of theſe Perſons was exchanged [15]." But this is only a poetical embelliſhment of the Roman Poet; for other Authors paint them as formidable: Thus Nicander,

Σιδονίῃ Κάδμοιο θεμείλιον Ἁρμονίης τε
Ἔνθα δύω δαπλῆτε νόμον ζείβεσι δράκοντε[16].

And Statius ſpeaks of the poiſon, ejected by Harmonia in her ſerpentine condition:

Divæ Veneris quod filia longum
Reptat, & Illyricas ejectat virus in herbas[17].

[14] Met. l. 4. v. 602. Thus Philoſtratus in his Images paints this metamorphoſis literally in the ſame manner. (L. 1. c. 18. Ed. Olear. p. 791.)

[15] φύσις autem in hoc loco formam ſignificat; non enim mente alienati erant, nec naturam Draconum induerant, manſueti enim perhibentur; ſic enim Ovidius, &c.

[16] Theriaca, v. 609.

[17] Thebaid. l. 3. v. 190.

Indeed

Indeed the degeneracy of the diſpoſitions of Cadmus and his Conſort, after their departure from civilized Græce into the barbarous Illyria, has been ſuppoſed in the metaphorical ſenſe to have occaſioned the origin of this romantick fable. Thus Euſtathius ſolves it in his learned comment on the paſſage of Dionyſius, before cited; where he aſſerts, "That the meaning of the ſtory implies, that theſe Perſonages, arriving in Illyria from Græce, exchanged their Græcian and cultivated manners; and fell from that urbanity, adapted to the Hellenick Character, into oblique morals, and, as it were, into a ſerpentine and barbarous ſtate; and thus they were unfortunately converted in their advanced age: Hence, continues he, if we may ſo expreſs it, they were metamorphoſed into ſerpents, which implies a tranſformation into the ſavage and brutal nature: The Fables on the contrary declare Cecrops [18] to have tranſmigrated from a Serpent into a Man, becauſe on his arrival in Græce, and diveſture of the barbarous Ægyptian character, he embraced excellent and political manners [19]:" Such is the ingenious explication of Euſtathius on this curious ſubject; and we may obſerve, that Ptolemæus Hephæſtion in his new Hiſtory on various erudition, as preſerved in Photius, there

[18] See Bryant's Analyſis of Antient Mythology, De Ophiolatriâ, vol. 1. p. 484. And my Note on the Ion, N° 46. v. 1164. p. 162.

[19] Δηλοῖ δὲ ὁ λόγος ὡς ἐξ Ἑλλάδος αὐλόθι ἐλθόντες ἐκεῖνοι μεταθεῖτο τὴν Ἑλληνικὴν χρηστότητα, καὶ μετέπιπτον ἐξ ἡμερικείας τρεπτότητος Ἕλλησιν εἰς σκολιὰ ἤθη, καὶ οἷον ὀφιώδη καὶ βάρβαρα, παρὰ τὸ γῆρας δυσπραγήσαντες εἰς ὄφεις, ὡς ἔπος εἰπεῖν, τὸ εἰς θηριώδειαν μεταμεμφθῆναι· τὸν μέντοι Κέκροπα φασὶν οἱ μῦθοι τοὐναντίον ἀπὸ ὄφεως εἰς ἄνθρωπον ἐλθεῖν, ἐπειδὴ ἐκεῖνος ἐλθὼν εἰς Ἑλλάδα, καὶ τὸν βάρβαρον Αἰγυπτιασμὸν ἀφεὶς, χρηστὰς ἀνελάβετο τρόπους πολιτικούς. (On V. 393. p. 75. Ed. Hill.)

aſſerted,

asserted, "that Cadmus and Harmonia were metamorphosed into Lions[20]:" This is an additional proof of their acquired ferocity in their new state among the Barbarians: We may also collect that Euripides here undoubtedly considers this serpentine transformation of them in an allegorical sense; for how could they in the literal acceptation of living Dragons be supposed to precede the Barbarian Army, as their Leaders, to the altars and monuments of Græce? There is also another passage in the Iphigenia in Aulis of our Poet, where the serpent is indisputably a symbol; for Cadmus is there represented, as a device to the Theban Ships, in the attitude of holding a golden serpent at the prow of the vessel:

Τοῖς δὲ Κάδμος ἦν
Χρύσεον δράκοντ' ἔχων
Ἀμφὶ ναῶν κόρυμβα[21].

The only probability of unveiling the mystery of these Pagan Stories is the full contemplation of them in the different points of view, as they are delivered to us; but even this investigation will often elude our deepest researches, and frustrate all certainty of discovery.

[20] Καὶ ὡς Κάδμος καὶ Ἁρμονία εἰς λέοντας μεταμορφώθησαν, Πτολεμαῖος τῷ Ἡφαιστίωνος περὶ τῆς εἰς πολυμαθίαν καινῆς ἱστορίας λόγοι. (Phot. Bibliot. p. 471. Ed. Hoesch.)

[21] V. 258.

N° XLII.

Verſe

1362. Ὄρνις ὅπως κηφῆνα τωλιόχρως κύκνος·

As if the ſilver Swan

1447. Should fly for refuge to the uſeleſs Drone.

HERE Cadmus compares Agave to a Swan and himſelf to a Drone: I will illuſtrate ſeparately the propriety of each of theſe alluſions. According to the received idea of the Ancients, a plaintive, melancholy, and melodious accent, was attributed to the muſical Swan, as I have already mentioned in a former Note [1] on the Ion: Here therefore the weeping, diſconſolate, and pathetick Agave in the moment of her departure for exile is beautifully contraſted with this ſoft and intereſting Animal: But the Oxford Editor, Dr. Muſgrave, obſerves, "that Sophocles extols the piety of Birds in general, and that Euripides mentions the lamentation of the Swan in particular, bewailing its inſnared Parent [2]:" Hence the compariſon in regard to Agave is ſufficiently obvious; and we may proceed to conſider the application of the Drone to Cadmus: The old Commentator, Brodæus, explains this alluſion to denote the helpleſs and impotent old

[1] N° 7. on v. 169. p. 72 & 73.

[2] Pietatem avium celebrat Sophocles Elect. v. 1064. cujus laudis non infimam partem tuliſſe videntur Cygni, ſiquidem Euripides, Elect. v. 151. lamenta commemorat, quibus Parentem laqueis captum lugent.

age of this Monarch; for Drones, ſays he, are idle and barren [3]: We may add to this remark, that the Drone is repreſented by Heſiod [4], Ariſtophanes [5], Ariſtotle [6], Pliny [7], and Heſychius [8], as an animal without a ſting; and conſequently unable to repel any injury in the opinion of theſe Ancients: Hence its defenceleſs ſtate may ſuggeſt no improper reſemblance to the old and enfeebled Cadmus: Dr. Muſgrave in ſupport of the ſame idea refers us to a paſſage in the Troades of our Poet, where this metaphor again occurs, and is applied to the decrepitude of advanced age [9]: There Hecuba exclaims, "In what land am I, an old Woman, like a Drone, hereafter deſtined to a ſtate of ſlavery?

Πῦ πῦ γαίας
Δυλεύσω γραῦς, ὡς κηφήν;"

This reſpectable authority ſtamps an undoubted ſanction on the ſenſe of the word κηφὴν, as here explained; and we have now proved the propriety of the imagery in this ſentence; but both theſe reſpective compariſons of the Swan and the Drone are to be ſeparately conſtrued in my opinion,

[3] Me qui nil moliri poſſum, nullumque præ ſenio fœtum amplius gigno; ſunt autem fuci ſteriles ac otioſi. (In Eurip. Annot. p. 62.)

[4] Op & Dies, v. 304.

[5] Veſpæ, v. 1110.

[6] Hiſt. Anim. l. 5. c. 22.

[7] Hiſt. Nat. l. 11. c. 11.

[8] Μυῖα ἄκεντρος ἀργὴ μὴ γεννῶσα. (Vox κηφὴν.)

[9] Verùm quid hic facit vox κηφῆνα? Nempe idem quod Troad. v. 191. ubi Senem effœtum & decrepitum ſignificat: And thus far I correſpond with him, but I cannot aſſent to the following alteration of the Oxford Editor; Nihil igitur muto, niſi πολιόχρως, pro quo malim πολιόχρων; for the word πολιόχρως may be rendered candidus, and conſequently be applied to Agave under the image of a Swan, ſince Heſychius defines πολιὸν by λευκὸν, or white; and he explains πολιόν τε σίδηρον (which occurs in Homer, Il. 9. v. 366.) by the epithets τὸν λευκὸν καὶ λαμπρὸν. (Vox πολιὸν.)

as

as singly applied to Cadmus and Agave, without any natural reference to each other; for no reciprocal connexion can possibly subsist between these animals, contrasted to themselves: I would therefore distinguish the original lines with a new punctuation, and render them with a new Latin version, according to my ideas, in the following manner:

Τί μ' ἀμφιβάλλεις χερσὶν, ὦ τάλαινα παῖ,
Ὄρνις, ὅπως κηφῆνα, πολιόχρως κύκνος;

Quid me amplecteris manibus, ut fucum, o misera filia,
Tu ales [10] cygnus candido corpore præditus?

The want of viewing the respective allusions in this light has occasioned the learned Heath to assert, "that he is persuaded there is some latent blemish in this line; and he asks what intercourse can intervene between the Swan and the Drone [11]?" He therefore after mature consideration proposes the following amendment,

Ὄρνιθ' ὅπως κηφῆνα πολιόχροα κύκνον.

This alteration refers the images both of the Swan and Drone to Cadmus alone, and neither of them to Agave; but

[10] Ales ut fucum Cygnus, &c. Canter, Barnes, Musgrave.

[11] Mendum aliquod hic latere mihi persuasum est; sententia enim, ni fallor, hæc est, Ab Agave juventâ florenti spem præsidii frustrâ collocari in Cadmo senio effœto: Quid autem huc pertinet illam sub cygni candidi imagine representari? Aut quænam inter candidum cygnum alitem et fucum intercedere potest commercium? Attentius locum expendenti visum est verisimilius Poetam ita scripsisse: Ita πολιόχροα κύκνον significationem habebit a significatione κηφῆνα non multum abludentem, cui etiam voci per appositionem adjungitur: Verte, Quamobrem me manibus, o misera filia, amplecteris, qui merus sum inter alites fucus, canus cygnus. (Not. in Eurip. p. 115.)

puts, as he expreſſes it, the latter word in appoſition to the former: The idea, then conveyed, implies, "that Cadmus, the hoary Swan, is among Birds a meer Drone:" This conjecture is extremely unfortunate, ſince, independent of the objection to a variation in no leſs than three words from the original reading of one line, he has produced no authority to ſupport his metaphorical ſenſe of the word κηφὴν in the Greek, or of Fucus [12] in the Latin Language; and his interpretation entirely deſtroys the poetical beauty of the whole imagery by ſubjecting the compariſon of the two animals to Cadmus alone, inſtead of contraſting them reſpectively with the aged Father and diſconſolate Daughter, to whom they naturally allude, as I have already demonſtrated.

[12] See Eraſmi Adagia, p. 672. 712, & 1429. Ed. 1599. Here the learned author cites no proverbial paſſage, conveying the idea of merus fucus, according to the Engliſh acceptation.

BACCHÆ.

FINAL ESSAY.

THE Analyſis of the Tragedy of the Bacchæ will conſtitute the ſubject of this Eſſay; and I propoſe to conſider the different ſcenes in the order of their arrangement. The Prologus preſents to our immediate contemplation an important advantage beyond that of the Ion: For the Speaker of it here is not a preliminary Character, as Mercury is there, unconnected with the Drama, and ſolely introduced for the information of the Athenian Theatre [1]; but the God himſelf, who is the principal ſubject of the Tragedy, and the great inſtrument of the plot, is the Perſon who delivers it: After revealing his own genealogy, and the names of thoſe Oriental Nations, where his Divinity was already acknowledged, and his worſhip firmly eſtabliſhed, he declares his determined reſolution to introduce into Græce the religious Inſtitution of his Orgies; and he informs us, that Thebes is the firſt place in the Hellenick Country, where he has appeared for this expreſs purpoſe: In conſequence of the injurious inſult, offered to the reputation of his Mother Semele by her royal Siſters,

[1] See my Final Eſſay on the Ion, p. 213.

who denied her divine connexion with Jupiter, and conſidered the whole fable, as a human forgery, he acknowledges to have driven them, as well as the whole race of Theban Women, into a ſtate of madneſs: And he aſſerts his preſent intention to vindicate the cauſe of his injured Mother, and to diſplay himſelf a God to the hoſtile and incredulous Pentheus: He alſo threatens, that in caſe the city of Thebes ſhould attempt by open violence to expell his Bacchanalians, he will march, as the military Leader of his Mænades, and for that purpoſe he had aſſumed the ſemblance of a mortal form: But he does not diſcloſe to the Spectators the fate of the unfortunate Monarch, nor does he anticipate by any poetical prophecy the important events contained in the Drama: Here therefore Euripides eſcapes that critical cenſure, which is juſtly annexed to the Prologus of the Ion in this reſpect [2]: But ſtill I maintain, that the Play would have been more agreeably conducted without any preliminary intelligence of this Soliloquy, if it had commenced with the entry of the Chorus in the next Scene; for Bacchus reveals nothing, which the Audience either did not before know, or might collect with more pleaſure and advantage in the ſequel. But Strabo has accuſed our Poet of another imperfection in the opening of this Tragedy; for this Author, vindicating Homer from the Criticiſm of Eratoſthenes, who had involved him indiſcriminately with other Poets in the imputation of general ignorance, but particularly in regard to Geography, and had not allowed him any prerogative over them, aſſerts, that if you were to contemplate either the

[2] See my Final Eſſay on the Ion, p. 213.

Trip-

Triptolemus of Sophocles, or the Prologus in the Bacchæ of Euripides, and then compare with them the diligence of Homer in matters of Geography, it would be eaſy to diſcover the difference between them: For wherever there is an occaſion for order in thoſe places which he mentions, he preſerves it equally in regard to Græce and more diſtant Countries[3]: He then proceeds to ſelect certain paſſages from Homer in ſupport of this allegation; and contraſts them with others of Euripides from the Prologus of this Tragedy; "where Dionuſus, ſays he, deſcribing different Nations, unites together thoſe, far removed from each other, and detaches thoſe which are cloſely connected[4]:" He then cites the following verſes:

Leaving the Lydian fields profuſe of gold,
The Phrygian, and the Perſian plains expos'd
To the ſun's rays, and from the tow'red forts
Of Bactria paſſing, from the frozen ſoil
Of Media, from Arabia the bleſt[5].

Such is the accuſation of Strabo; and we muſt allow, that our Poet is extremely deſultory in this vague excurſion

[3] Τὸ δ' ὅλον ὐκ εὖ, τὸ τὴν Ὁμήρῳ ποίησιν εἰς ἓν συνάγειν καὶ τὴν τῶν ἄλλων ποιητῶν, εἴς τι τ' ἄλλα, καὶ εἰς αὐτὰ τὰ νῦν προκείμενα, τὰ τῆς γεωγραφίας, καὶ μηδὲν αὐτῷ πρισβεῖον ἀπονέμειν· καὶ γὰρ εἰ μηδὲν ἄλλο, τόν γε Τριπτόλεμον τὸν Σοφοκλέους, ἢ πόθεν ἐν ταῖς Βάκχαις Εὐριπίδου πρόλογον ἐπελθόντα, καὶ παραβαλόντα τὴν Ὁμήρου περὶ τὰ τοιαῦτα ἐπιμέλειαν, ῥᾴδιον εἶναι θέσθαι τὴν ἐπιβολὴν, ἢ τὴν διαφοράν. Ὅπου γὰρ χρεία τάξεως, ὧν μέμνηται τόπων, φυλάττει τὴν τάξιν, ὁμοίως μὲν τῶν Ἑλληνικῶν, ὁμοίως δὲ τῶν ἀπωθεν. (L. 1. p. 47. Ed. 1707.)

[4] Οἱ δ', ἐφ' ὧν τάξεως χρεία, ὁ μὲν τὸν Διόνυσον ἐπιόντα τὰ ἔθνη φράζων· ὁ δὲ, τὸν Τριπτόλεμον τὴν καλαστειρομένην γῆν, τὰ μὲν πόλυ διεστῶτα συνάπτωσιν ἐγγὺς, τὰ δὲ συνεχῆ διασπῶσι, &c. (Id. p. 48.)

[5] Potter, v. 19.

over Asia: For starting from Lydia, which bordered on Ionia, and was opposite to Græce, he ascends next into Phrygia, and hence returns south into Persia: Then again he mounts north to Bactria and Media, and instantly descends downwards to Arabia Felix: And at last in the following lines, which are omitted by Strabo, we find him traversing Ionia near the original point from which he started;

> And all that tract of Asia, which along
> The salt sea lies, where with Barbarians mix'd
> The Græcians many a stately-structur'd town
> Inhabit [6],

Though the Imagination of the Poet is not confined to the servile path of direct Geography, as the Historian, and some indulgence may be allowed to the sportive wing of Fancy, we are not however to be transported in a voyage of this eccentrick nature by a magick wand through a quarter of the Globe: For such a journey reminds us of the passage of Satan through the realms of Chaos, as described by Milton in his Paradise Lost:

> Thence many a league,
> As in a cloudy chair, ascending rides
> Audacious; but that seat soon failing, meets
> A vast vacuity; all unawares,
> Fluttering his pennons vain, plumb down he drops
> Ten thousand fathom feet [7].

[6] Potter, v. 23.
[7] Par. Lost. b. 2. v. 934.

But

But to return to the drama, Bacchus, after thus announcing his arrival at Thebes, invokes his conſecrated band of Aſiatick Bacchanalians to appear, and retires himſelf to viſit his Votaries on Mount Cithæron: The Chorus now enter on the ſtage, and under the influence of divine enthuſiaſm preſent us with one of the moſt animating Odes of Lyrick Poetry; After informing us of their departure from the Mountain of Tmolus in Lydia, they command the moſt ſolemn attention, and conſecrate, as it were, the place by their ſacred injunctions of religious authority:

To hallow'd ſounds let each his voice prepare [1],

Hence they exſpatiate on the moral happineſs and ſanctification, ariſing to human Life, from an Initiation into the holy Myſteries of Cybele and of Bacchus; and they invoke their tutelary Deity from the Mountains of Phrygia to the Cities of Græce: His divine origin and marvellous birth are the next topicks of their celebration; and they implore his native Thebes to adorn herſelf with the characteriſtical emblems of the Bacchanalian attire: The next Antiſtrophe contains the hiſtory of the invention of the timbrel, and the application of it in concert with the Phrygian pipe to the orgies of Rhea and Dionuſus: Fired with this idea of their enraptured Leader, they paint him in the picturesque attitude of leading his frantick train, and of hunting the wild goat, as a repaſt for his Mænades:

[1] Potter, v. 82.

Whilſt

Whilſt Evoe, Evoe, is the joyful cry;
And, as they paſs through every plain,
Flows milk, flows wine, the nectar'd honey flows,
And round each ſoft gale Syrian odours throws [9].

Theſe beautiful lines demand our particular attention from their remarkable analogy to the ſpirit of Oriental Language; and they will preſent to the immediate recollection of every Chriſtian Reader the idea of the land of Canaan, "a land flowing with milk and honey [10]." The ſubſequent alluſion to the frankincenſe of Syria, immediately annexed to theſe poetical rivers, is an additional circumſtance in favour of the ſuppoſition, that there might poſſibly ſubſiſt ſome communication of traditional knowledge with the Aſiatick Writers of the Old Teſtament, and the European Poets of Græce in the Age of Euripides, which was antecedent by more than a whole Century to the tranſlation of the Septuagint under the reign of Ptolemy Philadelphus [11]: But as other ſtriking inſtances of Oriental Reſemblance occur in the ſequel of the drama, I ſhall here wave any farther obſervations, until we have contemplated the whole evidence: We may here however remark, that Ovid in his beautiful deſcription of the golden age has a charming line, which conveys ſimilar images of terreſtrial happineſs to this expreſſion of the Chorus:

Flumina jam lactis, jam flumina nectaris ibant [12].

[9] Potter, v. 152.

[10] γῆν ῥέουσαν γάλα καὶ μέλι. (Exod. c. 3. v. 8. Numbers, c. 13. v. 27. & c. 16. v. 14.)

[11] Joſeph. Antiq. l. 12. c. 2.

[12] Met. l. 1. v. 111. See alſo my Note on the Bacchæ, N° 23. on v. 720. p. 406 & 407.

And

And Nonnus repreſents Bacchus, producing a ſtream of honey:

Καὶ ϖοταμὸς κελάρυζε μελίῤῥυτα χεύματα σύρων [13].

The next ſcene preſents us with the venerable Prophet Tireſias and the royal Cadmus, who are become the determined Votaries of the new-imported Deity Dionuſus, and are conſequently arrayed in the romantick dreſs of his wild Inſtitution. The deportment of theſe reſpectable Perſonages, who expreſs their exultation in Bacchick attachment by the feeling emotions of revived youth, and by the dance, excites the indignation of Brumoy; and he declares, "that it is impoſſible to reconcile our ideas with thoſe inſtances of Superſtition, which muſt in defiance of all our efforts appear ridiculous; as for example, the revolutions of the Turkiſh Derviſes: Theſe, continues he, are not leſs abſurd on our Theatres, becauſe contemporary with us, when their ceremonies are expoſed, as in the Bourgeois Gentilhomme: Yet notwithſtanding the reſemblance of 1000 years and 1000 leagues, which are equally calculated to attract the veneration of the Spectator, Racine would have never ventured to paint the ſuperſtitions of the Moſques, as he has repreſented the intrigues of the Seraglio: Now one ought to judge of the Græcian ceremonies, as of the Turkiſh, with relation to us: We may eaſily paſs over thoſe, which preſent any auguſt image, as ſacrifices, but how can we excuſe the Bacchick Orgies, and particularly when we behold two old Men,

[13] Dionyſiaca, l. 14. p. 267. Ed. Falken. 1569.

venerable

venerable for their age and rank, diſpoſing themſelves with an air of the utmoſt gravity to dance and run in maſks? They themſelves are obliged in Euripides to anticipate the objection to the eyes of the Athenians, which might be made to them from the diſproportion of their age, and the intoxication of their dances: But Bacchus deſerves the homage no leſs of the old than of the young: That is their reply, and they ſuppoſe, that it is ſufficient to content us [14]." Such is the likely criticiſm of this ingenious Frenchman; and I am ready to confeſs, that Cadmus and Tireſias would be equally ridiculous, as the Mahometan Prieſts, on the modern Theatres of Paris and of London; but I maintain, that the former inſpired no comick effect on the ſtage of Athens, nor would the latter be conſidered, as abſurd, if repreſented at Conſtantinople; For National Religion throws the veil of ſolemnity over every eſtabliſhed ſpecies of fantaſtick dreſs or geſture, which the clear diſcerning eye of enlightened Phi-

[14] Mais il n'eſt pas poſſible d'apprivoiſer nos idées avec des ſuperſtitions, qui, malgré tous nos efforts, ne peuvent nous paroître que ridicules, témoins les tournoyemens des Derviches Turcs: Ceux-ci, pour être nos Contemporains, n'en ſont pas moins riſibles ſur nos Théatres, quand on y expoſe leurs cérémonies, comme dans le Bourgeois-Gentilhomme. Malgré la reſſemblance de mille ans & de mille lieues, également propres à attirer le reſpect du ſpectateur, Racine ſe ſeroit bien gardé de nous peindre les ſuperſtitions des Moſquées, comme il a repreſenté les intrigues du Serrail; Or on doit juger des cérémonies Grecques, comme des Turcques par rapport à nous; l'on paſſera bien celles qui ont quelque choſe d'auguſte, comme les ſacrifices; mais pour les Orgies Bacchiques, comment les paſſerions-nous, ſurtout à deux vieillards venerables par leur âge & leur rang, qui ſe diſpoſent d'un grand ſerieux à danſer & à courir en maſques? Eux-mêmes dans Euripide, aux yeux des Athéniens, ſont obligés de prévenir l'objection qu'on leur peut faire ſur la diſproportion qu'il y a entre la vieilleſſe & l'yvreſſe de leurs danſes. Mais Bacchus ne mérite pas moins l'hommage des vieillards que des jeunes gens. Voilà leur réponſe; & il croient que l'on doit s'en paſer. (Theat. des Grecs, tom. 5. p. 8.)

loſophy,

losophy, piercing through the cloud of local prejudice, alone can penetrate: The absolute and indispensable obligation of the Dance, as an act of Bacchick Devotion incumbent on all the Votaries, has been already discussed in my Preliminary Essay [15] on this Tragedy; but we may produce in addition to the evidence, there collected, the publick testimony of Demosthenes in his Oration against Midias; where he asserts, "that the Athenians were undoubtedly conscious, that their institution of all the dances and hymns in honour of the God Dionusus was not only established in conformity to those laws, regarding his sacred festival; but also in obedience to Oracles, which unanimously enjoined the City with the utmost sanction of veracity to institute Dances according to their national custom [16]:" Hence we discover the important necessity of this religious celebration; and Demosthenes had himself been the Choregus at Athens at the Festival of Bacchus: This was a civil Officer, elected by each of the ten Tribes, to furnish the necessary contribution of expense for the Chorus on these Entertainments, where Poets and Artists contended for superiority and the palm of victory [17]: Now it is no improbable conjecture of

[15] P. 293 & 294.

[16] Ἴστε γὰρ δήπου τοῦτο, ὅτι τοὺς χόρους ὑμεῖς ἅπαντας τούτους καὶ ὕμνους τῷ θεῷ ποιεῖσθε, οὐ μόνον κατὰ τοὺς νόμους τοὺς περὶ τῶν Διονυσίων, ἀλλὰ καὶ κατὰ τὰς μαντείας, ἐν αἷς ἁπάσαις ἀνῃρημένον εὑρήσετε τῇ πόλει, ὁμοίως ἐκ Δελφῶν καὶ ἐκ Δωδώνης, χόρους ἱστάναι κατὰ τὰ πάτρια. (Ed. Taylor, tom. 3. p. 105.)

[17] Ἑορτὴν ἦγον οἱ Ἀθηναῖοι Διονύσῳ, ἣν ἐκάλουν ἀπὸ τοῦ θεοῦ Διονύσια· ἐν δὲ ταύτῃ τραγικοὶ καὶ κωμικοὶ, καὶ αὐλητῶν χοροὶ διηγωνίζοντο· καθίστασαν δὲ τοὺς χοροὺς αἱ φυλαὶ δέκα τυγχάνουσαι· χορηγὸς δὲ ἦν ἑκάστης φυλῆς, ὁ τὰ ἀναλώματα παρέχων τὰ περὶ τὸν χορόν· ὁ τοίνυν Δημοσθένης τῆς ἑαυτοῦ φυλῆς τῆς Πανδιονίδος ἐθελοντὴς ὑπέστη χορηγός (Liban. Argum. in Orat. Demos. contrà Midiam. Ed. Taylor. tom. 3. p. 83.)

the

the Pere Brumoy, "that this Tragedy of the Bacchæ of Euripides was compoſed for the expreſs purpoſe, and actually repreſented at a Feſtival in honour of Dionuſus [18]." If this plauſible ſuppoſition be founded on truth, it is impoſſible to imagine, that our Poet would burleſque any national ceremonies of ſacred Inſtitution; but we may fairly infer on the contrary from his introduction of the moſt venerable Characters, acting in conformity to the cuſtoms of theſe Pagan Rites, that he intended to enforce obedience to them by the moſt general ſanction, and to ſtamp the moſt reſpectable ſignature on their religion: This idea is infinitely more probable, than the other romantick notion of the Pere Brumoy, "that this Tragedy has a reſemblance to the ſatirical Drama, if it be not completely one of this ſort, as the Cyclops of our Poet [19]." It muſt be confeſſed however at the ſame time, that the French Critick advances this opinion with humble diffidence, and does not inſiſt on his conjecture, but contents himſelf with aſſerting, that this Compoſition of the Bacchæ approaches thoſe, which conſtituted the origin of Tragedy [20]: The Italian Tranſlator, Carmeli, in

[18] Je crois pouvoir conjecturer plauſiblement que le Poeme en queſtion fût fait & joué dans cette conjoncture, auſſi-bien que le Penthée d'Eſchyle qui eſt perdu. (Theatre des Grecs, tom. 5. p. 2.) A la vérité c'eſt une Tragédie, & une Tragédie conduite comme celles du même Autheur; mais ſon ſujet & le tour du pluſieurs ſcenes me portent de plus en plus à croire que c'eſt une Tragédie ſacrée, dont la repreſentation ſe faiſoit dans la joye des Fêtes de Bacchus. (Id. p. 6.)

[19] Elle tient quelque choſe du ſpectacle ſatyrique, ſi elle n'en eſt pas un, auſſi bien que le Cyclope. (Id. p. 7.)

[20] Je n'inſiſte pas ſur ma conjecture; & je me borne à dire que le Poëme de Bacchantes ſe rapproche de ceux qui furent l'origine de la Tragédie (Id. p. 2.)

his prefatory diſcourſe to this Drama, though he adopts the other ſuppoſition of Brumoy, that this was a ſacred Tragedy, acted at a Feſtival of Bacchus [21], yet he rejects the laſt-mentioned hypotheſis with propriety; and obſerves, "that it has no feature of the Satirick Piece, ſince neither Satyrs are here introduced, nor licentious converſation, nor ridiculous manners; but it has all the characteriſtical marks of Tragick Compoſition, ſuch as noble Perſonages, juſt expreſſions, melancholy and pathetick incidents, with a ſerious œconomy, and every thing which belongs to a Tragedy [22]."

Hence we proceed to the conſideration of the next Scene, which introduces the Royal Pentheus to Tireſias and Cadmus, while they are exulting under the immediate influence of Bacchick enthuſiaſm: Every Modern Reader will at firſt be prejudiced in favour of the King of Thebes, who on his return to the Metropolis of his kingdom diſcovers an inſtitution of a novel and extraordinary nature, accompanied with the moſt alarming circumſtances of ſuſpicion, attempted to be introduced into the Religion of his Country: The Female Leaders of it, who are his Mother Agave with her Siſters Ino and Autonoe, have deſerted their own palaces, and run frantick into the mountains: As he is ignorant himſelf of this new-imported Deity, Dionuſus, he

[21] Tom. 7. p. 10 & 11.

[22] De Satirico queſta non tiene alcun carattere; imperiocchè nè Satiri qui vi ſono introdotti, nè libertà di parlare ſconcio, nè ridicole maniere: Ella ha tutte le note del tragico componimento, nobiltà di perſonaggi, acconcezza di expreſſioni, avvenimenti aſſai avverſi e compaſſionevoli, economia ſeria, e tutto ciò, che appartiene â coſtituire una Tragedia. (Id. p. 12.)

naturally

naturally ſuppoſes, that the real cauſe of this ſingular adoration is founded on Immorality and Licentiouſneſs: Impreſſed with the idea, that ſecrets of an infamous nature were concealed under theſe myſteries, and that religion ſerved as a veil to the nocturnal amuſements of theſe Bacchanalian Votaries, he commands with the ſpirit of a wiſe Monarch the immediate coercion of impriſonment to be applied, as a remedy to this political frenzy: But his vengeance is ſtill more inflamed againſt the Lydian Stranger, who was of a form ſo captivating, that he had faſcinated the affections of all the Women, and was conſidered by Pentheus as their favourite Minion: He alſo accuſes him as a juggling Impoſtor, becauſe he aſſerted the divine origin and marvellous birth of the God Dionuſus: But the Pere Brumoy [22] in his remarks on this paſſage, and alſo the Italian Tranſlators, Carmeli [24], and Guidiccioni [25], have committed

[23] Enfin ſur les bruits qu'il a entendus il attribue cette folie univerſelle à un jeune impoſteur; c'eſt Bacchus qui a faſciné tous les yeux, & enivré tous les eſprits du culte de je ne ſçais quelle Divinité dont il empruñte le nom: Il traite ce Dieu d'une façon très cavaliere, & il ne ſe propoſe rien moins que de le faire pendre. (Theat. des Grecs, tom. 5. p. 9.) There is alſo an inaccuracy in this laſt obſervation; for Pentheus does not intend in Euripides to hang the Lydian youth, but to ſever his head from his body;

Τράχηλον σώματος χωρὶς τεμών. (V. 241.)

And he only demands in the ſequel,

Ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἒι' ἄξια; (V. 246.)

[24] Dice di voler abbaſſare la ſuperbia di coſtui; perchè vantava di eſſer Bacco quel deſſo, che fu cucito un tempo nella coſcia di Giove (tom. 7. p. 17.) And he is guilty of the ſame error in his poetical verſion:

Dice, ch'è il Nume, e quegli ſteſſo. (Id. p. 69.)

[25] Ei dice d'eſſer Dioniſio Dio,
Quel che già fu cucito al fianco al Giove.
(Ed. Lucca. 1747. p. 88.)

all

an extraordinary miſtake; for they repreſent the diſguiſed Bacchus under the aſſumed character of the Lydian Youth, as proclaiming himſelf to be the God; whereas Euripides only declares, that he maintained the divinity of Dionuſus in general terms, without any perſonal reference to himſelf:

Ἐκεῖνος εἶναί φησι Διόνυσον θεόν [26].

And, according to this idea, the Engliſh Tranſlator has correctly rendered it,

This Bacchus he reports
To be a God [27].

But it is ſtill more aſtoniſhing, that all the Latin [28] Verſions of Euripides by Canter, Barnes, and Muſgrave, ſhould have countenanced this error; and that it has never before been obſerved by any Commentator of our Poet, except Heath, who only alters the Verſion [29], but does not take notice of the importance of the other miſtake: This is of more conſequence than the ſimple conſtruction of the line in queſtion; ſince ſuch a declaration of Bacchus, in the character of the Lydian youth, would entirely revolt againſt the whole internal evidence and œconomy of the Play, and deſtroy that neceſſary idea of deluſion ſupported by him; for though he has acquainted the Spectators in the Prologus with his borrowed form, yet he does not reveal himſelf to the other Perſons of the Drama, till he appears in the laſt ſcene, as the God in his own divine

[26] V. 242. [27] V. 253.

[28] Iſte ſe dicit eſſe Dionyſum deum: There is nothing to correſpond with ſe in the original.

[29] Vertit, Ille dicit Dionyſum eſſe deum. (Not. in Eurip. p. 108.)

Figure: During the interval, even his Chorus of female Mænades only considers him as their mortal Leader, and subject to all the calamities of human life, as appears by the sequel. But to proceed in the analysis of the scene, the astonishment of Pentheus is increased, when he beholds the extraordinary and even ludicrous [30] spectacle in his eyes of Tiresias and Cadmus, arrayed and exulting like Bacchick Votaries: He gently remonstrates with his aged Grandfather; but he menaces the Prophet with imprisonment among the frantick Dames, if he were not protected by his hoary age, since he attributes to his artifice the introduction of this new Deity: The venerable Seer in reply to this accusation affirms, that the eloquence of Pentheus militates against wisdom: For the new God, the object of his derision, will be hereafter held in the highest veneration in Græce; and he justifies this event on the noble basis of human gratitude: He next solves the popular and absurd story of the birth of this Divinity by a plausible explication, and displays his prophetick and even martial qualities: After this encomium he exhorts the Monarch not to be elevated with imperial pride, but to embrace the institution of the God, which he rescues from the imputation of immorality; and concludes with declaring his own determined resolution, and that of Cadmus, to persevere as Votary of the new Deity in defiance of the royal infatuation. Though the greatest respect was undoubtedly due to the sacred character of the old Tiresias,

[30] Πολὺν γέλων. (v. 250.) This expression does not clash with my preceding vindication of the dance, as producing no comick effect on the minds of the Spectators; because the uninitiated Pentheus would be naturally affected in this manner, as the Disbeliever of the God Bacchus.

yet

yet Pentheus under the peculiar circumſtances of the caſe may be exculpated, as a wiſe Politician, for his refuſal to comply with the admiſſion of Dionyſus on the preſent evidence of his Divinity; and the additional arguments, next alleged by Cadmus, are more calculated to excite the reſentment of a liberal mind, than to enforce a rational conviction: For he adviſes him to avow "the glorious falſhood [31]," on ſuppoſition that Bacchus were no God, ſince he was the Son of Semele, and the honour of their family would be thus aggrandized: He alſo ſuggeſts to him the melancholy death of Actæon in order to alarm his courage: Hence the imperial violence of Pentheus naturally glows with more fervour, and is directed againſt the Prophet Tireſias, whoſe Obſervatory for Augury he commands to be completely levelled: But the principal object of his royal reſentment is the effeminate Stranger, whom he conſiders as the Corruptor of the Women; and he orders him to be brought in fetters, that the puniſhment of lapidation may be inflicted on him. On the departure of Pentheus, Tireſias adviſes Cadmus to deprecate the God in concert with him, leſt his anger ſhould occaſion any calamity to Pentheus or the City of Thebes; of which event he inſinuates his apprehenſion, but declares, that the idea is not derived from his prophetick art, and flows only from circumſtances: This laſt aſſertion is judiciouſly contrived by the Poet, ſince he does not permit even the Seer himſelf to anticipate with certainty the future events or cataſtrophe of the Drama: But before I take my leave of this laſt ſcene, it is neceſſary to conſider an objec-

[31] Καὶ καταψεύδε καλῶς. (V. 334)

tion, here ſtarted by the Pere Brumoy: "One cannot, ſays he, diſcover, why Pentheus, who is ſo violently incenſed againſt his Grandfather and the Prophet, and alſo againſt the Stranger, whom he has never yet ſeen, ſhould take no notice of this Band of Women, who compoſe the Chorus, and engage in the defenſe of Bacchus with ſo high a tone: Is this a fault? or rather was he not ignorant, that theſe Women were Bacchanalians? We had better believe ſo, ſince the Chorus in reality was become tranquil [32]:" Such is the charge and ſuch the apology of the French Critick: But the Italian Carmeli replies to him, "that Pentheus muſt have known the Chorus to be Votaries, ſince they had all the inſignia of Bacchick attire; nor was it a miſtake of the Poet, becauſe he makes Pentheus reſerve till another fair opportunity his revenge againſt them; and therefore he imagines it ſuperfluous to expreſs his indignation at preſent, while he has not yet in his power the Stranger, who is the Author of theſe deteſted follies [33]:" I conſeſs that I am by no means

[32] L'on ne ſçait pour quoi Penthée qui ſ'eſt ſi violemment emporté contre ſon ayeul, contre un prophête, & contre l'étranger qu'il n'a point encore vû, ne dit rien à cette troupe de femmes qui compoſent le Chœur, & qui prennent hautement la défenſe de Bacchus. Eſt-ce une faute? où plûtot n'ignoroit-il point que ces femmes étoient des Bacchantes? Il vaut mieux le croire ainſi; puis qu'en effet le Chœur eſt devenu tranquille. (Theatre des Grecs, tom. 5. p. 12.)

[33] Dimanda qui il Brumoy nel ſuo Teatro Greco, perchè Penteo, il quale tanto ſi dimoſtra ſdegnato contro Tireſia, nulla favelli contro le donne del Coro, ch' erano Baccanti. Forſe, dice, non le conoſceva? o pure è un errore del Poeta? Le conoſceva, io riſpondo; perchè aveano le inſigne di Baccanti, cioè il tirſo, e gli altri uſati arredi, nè fu errore del Tragico; poichè fa, che Bacco nulla ora dica, riſerbando a tempo opportuno contro di eſſe la vendetta; onde fa, che penſi ora ſoverchio lo ſdegnarſi, mentre non ha ancora in ſuo potere il Foreſtiero autore dell' abbominate follie. (Le Baccanti, tom. 7. p. 21.)

ſatis-

ſatisfied with this argument of the Italian Tranſlator; though I admit, that his obſervation in regard to the neceſſity of the knowledge of Pentheus is perfectly juſt: But we might vindicate Euripides with more propriety by aſſerting, that the Monarch, naturally engaged in the curious and intereſting ſpectacle of Cadmus and Tireſias, ſo cloſely allied to him, would not condeſcend to expreſs his reſentment againſt Female Strangers, who, compared with the others, were below his royal notice: The real truth however is, that the Chorus on the Græcian Theatre had certain inherent privileges, interwoven and attached to their dramatick character beyond any other Perſons; and they were obliged to be conſecrated from arreſt or the rigor of obſervation: For what would have been the conſequence, if Pentheus had here commanded them to be impriſoned? The whole Drama would have ſuffered an unnatural ſhock from the irregular interruption of their forced abſence. The trifling inconveniences (if ſuch there are) on the Græcian Theatre, which ariſe from the inſtitution of the Chorus, are ſo overbalanced by the advantages in point of number and importance, that every Reader of taſte and judgment will be inclined to pardon the former; and I might venture to appeal only to the Choral Ode, which now demands our immediate contemplation: It opens with a ſolemn invocation to the Goddeſs of Piety[34] to liſten to the menaces of Pentheus againſt their tutelary God, whoſe delightful attributes and lovely gifts they extol with enthuſiaſm: Hence they draw a moral picture of Folly and Wiſdom, and contraſt the divine vengeance, conſequent

[34] See my Note N° 13. on v. 372. p. 352 to 359.

on the former, with the firm ſecurity, annexed to the latter: The ſpeculations of Pride in the ſhort interval of human Life are condemned, as the reveries of Madmen, becauſe they overlook the preſent enjoyment of tranſitory pleaſures: This idea, ſo congenial to their own profeſſion, inſtantly tranſports them to the delicious regions of Cyprus and of Paphos, conſecrated to Venus, and to the Mountains Pieria and Olympus, the charming reſidence of the Muſes: Hither they implore their propitious God to waft them, that they may enjoy his ſacred Orgies:

Piaceſſe al Ciel che in Cipro,
Iſola a Vener ſacra,
Andar ne poteſſ'io;
Ove i gratioſi amori
Diſpenſano a mortali
Infinite dolcezze:
Overo io foſſi in Paſo,
Ove con cento foci
Il bel barbaro fiume
Rende fecondi i campi
Senza celeſta pioggia:
O dove de le Muſe
Pieridi la ſede
Belliſſima ſi mira
Sopra il ſacrato Olimpo:
Là mi conduci, o Bromio,
Bromio, nume di Bacco;
Lì ſon le care gratie,
Lì ogni deſio gentile,
Lì lece a le Baccanti
Celebrar gli Orgii ſacri [35].

[35] Guidiccioni Lucchese. Ed. Lucca, 1747. p. 97.

Hence

Hence they immediately relapſe into another divine encomium of his enchanting pleaſures, which the Reader would not thank me for attempting to analyze in Proſe, when he can enjoy the beauty of ſuch Poetry, as follows:

To rich, to poor, to high, to low,
Free his impartial bounties flow,
The ſorrow-ſoothing joys of wine:
Nor pleaſing night, nor mirthful day
Is his, who ſullen ſcorns the gift divine,
Whilſt gloomy cares, and thoughts unbleſt
Roll dark'ning in his chearleſs breaſt [36].

And they conclude this enraptured ſong with a moral apophthegm in praiſe of Moderation and Prudence: Such is the refined ſpirit of this animated Ode, in which there is not the leaſt alluſion, which can revolt againſt the delicacy of the moſt ſcrupulous Conſcience: Yet the Pere Brumoy, after ſkimming it over very ſuperficially, concludes with this ſarcaſtick remark on the Chorus, "that all their views appear to tend to the union of Bacchus and of Love; and that this is the Moral of the Opera veiled under the pretext of Piety [37]." But the monaſtick ſeverity of the Padre Carmeli is ſtill more unjuſt, for he draws the moſt uncharitable inference from the expreſſion of Euripides, "that though the Gods are far removed, yet, inhabiting the æther, they behold the actions of Mortals:"

[36] Potter. V. 459.

[37] Enfin tous leurs vœux paroiſſent tendre à unir Bacchus & Cupidon; morale d'Opera voilée du prétexte de la pieté. (Théatre des Grecs, tom. 5. p. 12.)

Πρόσω γὰρ, ἀλλ' ὅμως αἰθέρα ναιετάοντες ὁρῶσιν τὰ βροτῶν Οὐρανίδαι.

Here the Italian Commentator exclaims, that hence we diſcover, what idea the Gentiles entertained of their Deities, confounding the notion of a divine with a human and material Being, and imagining them at a diſtance, and capable of being reſtrained in the boundary of ſpace [38]:" But we may venture to aſſert in reply, that no religion or language ever yet exiſted, where ſuch modes of ſpeech were not tolerated from the neceſſity of the human underſtanding; And the reverend Father ſhould have recollected "the holy hill of the Lord [39]," "the houſe of our God [40]," and his "ſanctuary [41]," which, implying locality, are equally expoſed to the rigor of the ſame unmerciful Criticiſm. But to return to the Drama, the next ſcene diſcovers Bacchus, as the Lydian Stranger, arreſted by the command of Pentheus, and now introduced into his royal preſence: Here we are informed by the Meſſenger of his divine conduct; for he ſurrendered himſelf voluntarily without the leaſt reluctance or ſymptom of fear, and yielded to be bound in obedience to his will: We alſo learn, that the Female Bacchanalians, who had been fettered and impriſoned by his ſovereign authority, were all releaſed by a miraculous power:

[38] Poichè ſe bene gl' Iddei ſieno lontani, pure veggono le coſe de mortali: Da ciò ſi conoſce quale idea aveſſono de' loro Numi i Gentili, confondendo la idea dell' eſſere divino coll' umano e materiale, immaginandoli diſtanti e capaci di eſſere riſtretti in confine di luogo. (Le Baccanti. tom. 7. p. 21.)

[39] Pſalm 3. v. 3. [40] Pſalm 92. v. 11. & 122. v. 9.

[41] Pſalm 96. v. 6. & 102. v. 19.

Spon-

Spontaneous from their feet
The chains fell off, and of their own accord
Back roll'd the opening gates, by mortal hands
Untouch'd [42].

I have already collected in my Note on this paſſage the correſponding inſtances of Pagan Miracles; but here we may obſerve the conformity of them with Holy Writ:

"Then Nebuchadnezzar the King was aſtoniſhed, and roſe up in haſte, and ſpake, and ſaid unto his counſellors, Did not we caſt three Men bound into the midſt of the fire? They anſwered and ſaid unto the king, True, O king."

"He anſwered and ſaid, Lo, I ſee four Men looſe, walking in the midſt of the fire, and they have no hurt; and the form of the fourth is like the Son of God [43]."

Here we have only the reſemblance of one of the marvellous inſtances in Euripides, or the diſſolution of the fetters; but the ſpontaneous unfolding of the Doors is united with this in the delivery of Saint Peter by the Angel from the priſon of Herod:

"And the chains fell off from his hands."

"When they were paſt the firſt and the ſecond ward, they came unto the iron gate that leadeth unto the city; which opened to them of his own accord: and they went out, and paſſed on through one ſtreet; and forthwith the angel departed from him [44]."

[42] Potter, v. 487. See my Note N° 15. on v. 448. p. 372.
[43] Daniel, c. 3. v. 24 & 25. [44] Acts, c. 12. v. 5 & 10.

And

And theſe two divine miracles again occur, when Paul and Silas were impriſoned at Philippi in Macedonia:

"And immediately all the doors were opened, and every one's bonds were looſed [45]."

As theſe ſupernatural events, recorded in the New Teſtament, were ſubſequent by Centuries to the age of Euripides, no inference can poſſibly be derived from them of any ſuppoſed communication, as in the other alluſions to Oriental Imagery, preceding his æra. But Pentheus, inſtead of being influenced in his ſentiments by this ſurpriſing relation of the Meſſenger, indulges a vein of the moſt ſarcaſtick raillery on the Lydian Youth; and he reviles him with the female delicacy of his perſonal form, as calculated for the rites of Venus: When he condeſcends to interrogate him on the nature and cuſtoms of the Bacchick Orgies, he does it in the moſt inſulting and imperious tone:

Have you a Jove there who begets new Gods [46]?

The diſguiſed Bacchus replies with becoming temper and dignity to all his lofty queſtions, and reveals the ſecrets of his Inſtitution, as far as the ſacred myſtery of them would permit: His whole deportment indeed preſents to us a fine image of divine Majeſty, and we may exclaim in the language of Ovid, applied to him on another occaſion:

Specto cultum faciemque gradumque;
Nil ibi, quod poſſet credi mortale, videbam [47].

[45] Acts, c. 16. v. 26.
[46] Potter, v. 506.
[47] Met. l. 3. v. 610.

But

But when the Monarch declares his reſolution to impriſon him, his reply is of the moſt ſublime and elevated nature:

Λύσει μ' ὁ δαίμων αὐτὸς, ὅταν ἐγὼ θέλω[48].

The God himſelf will free me, when I pleaſe[49].

Here again we muſt be ſtruck with the ſtrong reſemblance of this anſwer to that of the three ſervants of the moſt High God to King Nebuchadnezzar:

"If it be ſo, our God, whom we ſerve, is able to deliver us from the burning fiery furnace, and he will deliver us out of thy hand, O king[50]."

The ſequel of the Drama proves to the underſtanding of every Reader the real meaning of Bacchus in this ſentence to imply a releaſe from the priſon of the Monarch by a voluntary effort of his own ſupernatural power; and conſequently this genuine interpretation reſts on the baſis of Religion: But the humiliating Philoſophy of the Epicurean Roman Satiriſt has attached the moſt viſionary and mortifying inference to it, as if it ſimply conveyed the idea of a reſcue from a ſtate of Captivity by the ultimate end of all things, Death:

Vir bonus & ſapiens audebit dicere, Pentheu,
Rector Thebarum, quid me perferre patique
Indignum coges? Adimam bona: Nempe pecus, rem,

[48] V. 498. [49] Potter, v. 587. [50] Daniel, c. 3. v. 17.

Lectos, argentum: Tollas licet: in manicis et
Compedibus sævo te sub custode tenebo:
Ipse Deus, simul atque volam, me solvet; opinor
Hoc sentit, moriar: Mors ultima linea rerum [51].

Before I conclude my observations on this scene, it may be proper to observe, that though Bacchus here endeavours to convince Pentheus of his own divinity and right of adoration, and even asserts, "that the God is with him," yet we are not to consider this expression as a direct revelation of his real character; for it does not produce that dramatick effect either on the mind of Pentheus, or on that of the Bacchanalian Chorus: The former only conceives himself insulted by such a declaration, and orders this Lydian Youth into a state of ignominious imprisonment: And the latter convey their ideas in the following Choral Ode, where they still consider him, as a Companion only of their revelry: This opens with an affectionate address to the Theban Stream of Dirce, where the Infant Bacchus was first received: And they complain in the softest tone of expostulation of her ungenerous refusal to embrace the rites of her native God; but they prophesy with enthusiasm her future acquiescence:

But thou, blest Dirce, dost his rites deny:
Why from thy crisp banks with disdain
Reject my garland-bearing train?
Why roll away with scorn thy flowing tide?

[51] L. 1. ep. 16. v. 79.

Nay,

Nay, by the purple grace, that glows
Cluſt'ring beneath the rich vine's boughs,
Thy Bacchus ſhalt thou hail, thy boaſt, thy pride [52].

Here follows a ſublime picture of the impious Pentheus, whom they paint, as a monſter of equal ſavageneſs with the Giants, who aſſailed Heaven: Hence alarmed with the idea of the royal vengeance, as menacing themſelves, and already exerted againſt their impriſoned Leader, they implore their tutelary God to come to their immediate protection, and to leave all the favourite haunts of his ſuppoſed reſidence, which they enumerate with divine tranſport: Their Hymn is no ſooner finiſhed, than the Deity manifeſts himſelf in the moſt awful manner: His voice is firſt heard; again the ſhout is repeated, and is followed inſtantaneouſly by an earthquake: The Chorus, alarmed with this tremendous ſymbol of the divine preſence, propheſy the immediate deſtruction of the palace of Pentheus, and hail the God with reverence: Immediately the pillars tremble [53], and they animate each other to kindle the flame of lightning: This burſts forth from the tomb of Semele, and even the Mænades themſelves fall proſtrate with horror to the ground. It is impoſſible by any effort of Criticiſm to do juſtice to the ſublimity of this paſſage; and I do not recollect any parallel inſtance in the circle of Poetry, where ſuch effect is produced in the ſame compaſs by the power of human Genius: There is indeed in the Viſion of the Prophet Iſaiah an imagery, which preſents ſome correſponding alluſion to this ſcene:

[52] V. 580.
[53] See my Note N° 20. on V. 592. p. 397.

"And

"And the posts of the door moved at the voice of him that cried, and the house was filled with smoke [54]."

But the passage in Pagan Authors, which bore the nearest resemblance to this of Euripides, if we may judge from a single line of a preserved fragment, was probably that of Æschylus; where Longinus informs us, "that the palace of Lycurgus was agitated in a wonderful manner by a sacred impulse on the appearance of Dionusus:"

Ἐνθουσιᾷ δὴ δῶμα, βακχεύει σεγή [55].

The Dome was frantick, and the roof convuls'd
With Bacchick frenzy.

As this line has already been so fully discussed in a preceding Note [56] on this Tragedy, I shall refer my Reader to it, where he will find other instances collected of the supernatural effects, occasioned by the presence of the Pagan Deities. While the Chorus are thus alarmed in this moment of horror, the disguised God presents himself, as the Lydian Youth, to the Mænades; and informs them of his miraculous delivery from the vengeance of Pentheus: The chains had no power to fasten him, and the deluded Monarch mistook in his frenzy a Bull [57] for his supposed Captive: The fire, which had been kindled from the tomb of Semele, had so terrified Pentheus, that he conceived his whole palace in

[54] C. 6. v. 5.

[55] Καὶ παρὰ μὲν Αἰσχύλῳ παραδόξως τὰ τῦ Λυκύργυ βασίλεια κατὰ τὴν ἐπιφάνειαν τῦ Διονύσυ θιοφορεῖται. (Sect. 15. p. 100. Ed. Pearce.)

[56] N° 24. On v. 725. p. 411 to 421.

[57] See my Note N° 21. On V. 618. p. 399.

danger

danger of conflagration; and rushing to extinguish it had been deceived by a luminous spectre, against which he drew his sword, supposing it the Lydian Votary: Here the anger of the God displays itself in a manner still more formidable; for the whole house is levelled to the ground and completely crushed in ruins [58], while he is Spectator of this horrible event;

For the God
Rent from its solid base the shatter'd house,
And all was crush'd in ruin.
(Potter, v. 684.)

This expression appears to me too strong, and is probably an oversight of Euripides; for if the whole palace of Pentheus were thus levelled to the ground, it is remarkable, that the Poet should never mention it in the sequel of the Drama: This marvellous account is concluded with the release of the imprisoned Bacchanalians. The King now enters, and every Reader must begin to consider him in a different point of view; for he has now been Spectator of the most forcible miracles for human conviction; and Bacchus finely replies to him, when he asks, how he escaped from the chains,

Οὐκ εἶπον; ἢ κ ἤκουσας, ὅτι λύσει μέ τις [59];

Did I not tell thee one would quickly free me [60]?

[58] Δῶμά τ' ἔρρηξεν χαμᾶζε· συνεθράνωσαι δ' ἅπαν. (V. 633.)
[59] V. 648. [60] Potter, v. 700.

This

This was the Deity of Dionuſus, which he propheſied in a former ſcene [61] would reſcue him from captivity; and the prediction has been now crowned with the moſt irrefragable teſtimony of truth: But the infatuated Monarch perſeveres in his fatal obſtinacy, and even continues to inſult the Lydian Youth with additional raillery, when a Meſſenger arrives with new tidings from Mount Cithæron: This Man, after obtaining the ſanction of impunity from the royal promiſe, relates the marvellous ſcenes of the Female Bacchanalians, of which he had himſelf been Spectator, and draws a beautiful picture of an Aſſembly of them, ſleeping in different attitudes: Here he exſpatiates on the decorum of their deportment, and vindicates them from the imputation of drunkenneſs and gallantry: This circumſtance is artfully contrived by the Poet, becauſe it counteracts the royal objections of Pentheus againſt the morality of this novel inſtitution: The Meſſenger next proceeds to inform us of the romantick apparatus of Bacchick Attire, which has been fully diſcuſſed in my Preliminary Eſſay [62] on this Tragedy: Hence he paſſes to the charming relation of other Miracles, performed by theſe Female Votaries, as the favourite inſtruments of the God Dionuſus:

One her thyrſus took, and ſmote
The rock, out-guſh'd the pure tranſlucent ſtream:
Another caſt her light wand on the ground,
Inſtant, ſo will'd the god, a fount of wine
Sprung forth; if any wiſh'd a ſofter draft,

[61] See Final Eſſay, p. 523.
[62] From p. 301 to 315. See alſo Note N° 22. on v. 699. p. 401.

Theſe

These with their fingers oped the ground, and milk
Issued in copious streams; and from their spears
With ivy wreath'd the dulcet honey flow'd [63].

The Pagan Miracles, corresponding to those here mentioned, have already been collected in my Note [64] on this passage; but what shall we say to the conformity of them with Oriental Imagery in Holy Writ? Is the thyrsus of the Bacchanalian derived from the rod of Moses, and transferred from the rock in Horeb to the Mountain Cithæron?

"He opened the rock, and the waters gushed out; they ran in the dry places like a river [65]."

"And thy rod, wherewith thou smotest the river, take in thy hand and go:

"Behold, I will stand before thee there upon the rock in Horeb; and thou shalt smite the rock, and there shall come water out of it, that the People may drink [66]."

I believe I may venture to assert, that there are no passages to be found in Pagan Antiquity, which present stronger traits of resemblance to Oriental Allusion, than those which I have remarked in this Essay from the Bacchæ of Euripides: This surprizing coincidence seems to favour the opinion, that the Moses of the Jews was shadowed under the Bacchus of the Gentiles: The learned Dacier in his Commentary on Horace is of that opinion [67], and has there delineated the

[63] Potter, v. 766.
[64] N° 23. on v. 710. p. 401.
[65] Psalm 105. v. 41.
[66] Exod. c. 19. v. 5 & 6.
[67] Pour bien entendre cette Ode & une grande partie des passages des Auteurs où il est parlé de Bacchus, il faut se souvenir que les Anciens ont attribué à ce Dieu beaucoup de particularités qu'ils ont prises de l'histoire de Moyse (Remarques sur l'Ode 19. l. 2. v. 1.)

particular circumſtances of correſpondence, ſome of which are derived from this Play: After citing the preceding lines here inſerted, he obſerves, "This Bacchanalian, who ſtrikes the rock with her thyrſus, does not ill repreſent Moſes, who produced water by ſtriking the rock with his wand; and it is no difficult matter, continues he, to perceive, that the reſt of this deſcription has been imitated from the ſame hiſtory [68]:" He alſo imagines, that the epithet of χρυσωπα [69], or the God with the golden viſage, with which Bacchus is addreſſed by the Chorus in the preceding Ode, alludes to the tradition of the rays of Moſes, which he had on his head, when he deſcended from the Mountain; and that the expreſſion of the aureo cornu decorum [70] in Horace, and the conſtant appendage of horns, aſſigned by Antiquity to the Perſon of Bacchus, aroſe from the ſame cauſe, occaſioned by the double ſignification of the Hebrew word karan, implying a horn, as well as effulgency [71]: But other Authors,

[68] Cette Bacchante, qui frape le rocher avec ſon thirſe, ne repreſente pas mal Moÿſe qui, en frapant le rocher avec la verge, fit ſortir des eaux, & il n'eſt pas difficile de voir que tout le reſte de cette deſcription a été imité de la même hiſtoire. (Id. ſur. v. 10.)

[69] V. 553.

[70] L. 2. Od. 19. v. 30.

[71] L'antiquité a toujours donné des cornes à Bacchus, & il n'en faut pas chercher des raiſons ailleurs que dans l'hiſtoire même de Moÿſe, qui en deſcendant de la montagne, eut ſur la tête des rayons, que l'on peignit enfin comme des cornes: Et les Savans prétendent que cette erreur peindre Moÿſe cornu etoit venue du mot Hebreu karan qui eſt dans le Chap. 34 de l'Exode, & qui étant derivé de keren, c'eſt-à-dire, eclat, ſplendeur, corne, a été expliqué, darder des rayons comme le ſoleil, & renvoyer ſa lumiere comme une corne.—Horace apelle ces cornes, des cornes d'or à cauſe de leur eclat: Car quoiqu'il ne penſe point du tout à Moÿſe, il ne laiſſe pas de ſuivre une eſpece de tradition, qui fait qu'il marque fort bien la nature de la choſe, ſans la connoître. Euripide a ſuivi cette même tradition, lors qu'il a dit de Bacchus, qu'il a le viſage d'or.

beſides

beſides Dacier, ſuch as Voſſius [72], Thomaſſin [73], and Huet [74], have ſuppoſed the identity of Moſes and of Bacchus; and their abſtracted opinions are collected by Banier in his Mythology [75]: The Pere Brumoy alſo obſerves, "that this notion has been entertained by ſome wiſe Men in conſequence of the many miracles performed by Bacchus, and particularly this of the fountain of water [76]:" It is remarkable, that Euripides here introduces Bacchus into Græce from the Oriental Countries [77]; and if any traditional tales were derived from the Eaſt, annexed to his Character, the imagination of our Poet would naturally ſeize them to embelliſh his drama, eſpecially when they were of ſuch a poetical nature, as miracles: For we cannot ſuppoſe him perſonally acquainted with the ſacred Books of the Hebrews through the medium of the Greek Language, ſince the tranſlation of the Septuagint under Ptolemy Philadelphus happened, as I have already remarked in this Eſſay [78], more than a whole Century ſubſequent to the Age of Euripides: But leaving the entire force of the evidence, now collected upon this ſubject to the judgement of the Reader, I muſt proceed in the analyſis of the Drama. The Meſſenger, having concluded his captivating account of the innocent miracles of theſe Female Votaries of Dionuſus, declares to the Monarch, that if he had been

[72] De Idolat. l. 1. c. 17.
[73] Lect. des Poetes, tom. 2. l. 1. c. 5.
[74] Demonſtrat. Evang. p. 4.
[75] Tom. 4. p. 240. &c.
[76] Au reſte tous ces prodiges, ſur tout celui de la ſource d'eau, ont fait croire à bien des Sçavans que le Bacchus des Grecs étoit Moyſe même dont ils avoient défiguré l'hiſtoire, témoin le rocher frappé par la baguette de ce Conducteur du peuple du Dieu. (Theatre des Grecs, tom. 5. p. 17.)
[77] See the Prologus from v. 13 to v. 23.
[78] See p. 506.

Spectator of them, he would have ſupplicated the Deity, whom he now reviled: Hence he proceeds to impreſs the mind of Pentheus with a ſcene of Terror, and paints a ſublime, but horrible, picture of Bacchanalian Frenzy, inflamed to the utmoſt pitch of violence, and diſcharging its ſavage rage againſt the objects of the Brute Creation, whoſe mangled fragments they ſever with a velocity almoſt inſtantaneous:

Aſunder were they rent,
Ere thou couldſt cloſe thy royal eye-lids down [79].

This whole deſcription is of the moſt animated nature, and proves that the Genius of our Poet, though naturally inclined to the ſoft Pathos, could command the more powerful inſtrument of Tragedy, Terror, and triumph with equal ſucceſs over the human mind by inſpiring horror, as well as compaſſion: But we are not to conſider this wild picture, as a poetical embelliſhment only, independent of the great object of the Drama, ſince the moral deſign of the Poet is to magnify the divinity of Bacchus, and to aggravate the unſhaken impiety of Pentheus: Beſides the diviſion of the moſt ferocious Animals by theſe Daughters of Cadmus is an omen, as it were, of the approaching fate of the inexorable King himſelf, as is ingeniouſly remarked by Dr. Muſgrave [80]. After this ſcene of maſſacre, the Meſſenger [81] continues to relate a ſeries of other Miracles, which diſplay the marvel-

[79] V. 803. See alſo my Note N° 25 on v. 746. p. 421.

[80] Tauros hoſce feroces a Cadmi filiabus diſcerpi facit Poeta, tanquam omen, ni fallor, mortis quæ Pentheo et ipſi ferocienti debebatur. (See his Note on v. 747.)

[81] See my Note N° 26 on v. 763. p. 425.

lous

lous powers of theſe inſpired Dames; and he concludes with a ſolemn advice to the King to receive the unknown Deity, as the reported Author of the amiable gift of wine: "for without that bleſſing there is an end of love, and of every other pleaſure among Mortals:"

Οἶνος δὲ μήκετ' ὄντος, ἔνι ἔστιν Κύπρις,
Οὐδ' ἄλλο τέρπνον ἔστιν ἀνθρώποις ἔτι [82].

Here the Pere Brumoy is extremely ſhocked and exclaims, "that this ſcandalous aſſertion proves, that the Græcian Piety was not always very ſevere in Morality; and that the impiety of Pentheus had ſomething more virtuous [83]:" But ſuch a ſevere reflexion would have better graced the lips of a Mahometan, whoſe religion baniſhes the grape from ſocial life, than that of a Chriſtian, whoſe divine creed acknowledges it, as the gracious preſent of a benevolent Creator, to enliven the heart of Man: The other inference alſo of the French Critick, derived from theſe lines, is of a nature equally extraordinary; for he adds, "that this would almoſt make him imagine, that the character of this Tragedy was that of a real Opera; and that there was probably more than one model of this compoſition in Antiquity: In reality, continues he, one diſcovers ſo much relation between our Operas and this Piece, that that alone might ſerve to juſtify my ſuppoſition; and beſides what inconvenience would ariſe from the belief, that Tragedy and Opera had its origin at the ſame

[82] V. 777.

[83] Ce mot ſcandaleux fait bien voir que le piété Grecque n' étoit pas toujours fort ſévere en fait de morale, & que l'impieté de Pénthée avoit quelque choſe de plus vertueux. (Théatre des Grecs, tom. 5. p. 269)

time in thoſe hymns, compoſed in honour of Bacchus? This Antiquity of the Opera will not render it more innocent in our ſight, eſpecially as long as vice, arrayed in the moſt brilliant colours, will there triumph with impunity over virtue [84]:" It would lead me too far from the principal object of this Eſſay to enter into any elaborate refutation of this opinion: It is ſufficient to obſerve, that this Tragedy of the Bacchæ has no more reſemblance to a Modern Opera, than that of any other Play of the ſame nature on the Græcian Theatre: The union of Lyrick Poetry and of Muſick was equally employed in all of them, and ſo far it may be ſaid to correſpond in idea with an Opera; but the conſtitution of this, being in other reſpects extremely different, it admits no farther compariſon with the Græcian Drama: Ainſi l'on peut dire que leurs Pieces de Théatre étoient des eſpeces d'Opéra; & c'eſt pour cela meme qu'il ne pouvoit y avoir d'Opéra proprement dit parmi eux: This is the excellent obſervation of Rouſſeau in his Dictionaire de Muſique, under the title of Opéra; where he analyzes the origin of this Dramatick Compoſition, and develops the different principles of muſical melody in the Græcian and Modern Languages [85]: He

[84] Cela me feroit preſque penſer que le caractere de cette Tragédie eſt celui d'un veritable Opéra, & qu'il y en a eû apparemment plus d'un modele dans l'antiquité: En effet, on voit tant de rapport entre nos Opéra & cette Piece, que cela ſeul pourroit ſervir à juſtifier ma penſée, & d'ailleurs quel inconvenient y auroit-il à croire que la Tragédie & l'Opéra euſſent pris naiſſance en même-tems dans les hymnes compoſées en l'honneur de Bacchus? cette antiquité de l'Opéra ne le rendra pas plus innocent à nos yeux, ſur tout tant que le vice paré des plus brillantes couleurs y triomphera impunément de la vertu. (Théatre des Grecs, tom. 5. p. 20.)

[85] Les Sons de la voix parlante n'étant ni ſoutenus ni harmoniques ſont inappréciables, & ne peuvent, par conſéquent, s'allier agréablement avec ceux

He there aſſerts, "that the Græcians had not this Lyrick Drama, as we have, and that what they called by this name had not the leaſt reſemblance to ours [86]:" After tracing the variation, he ſubjoins, "It is certain that the Greek Tragedies were recited in a manner, very ſimilar to ſong, and that they were accompanied with inſtruments, and the Chorus: But if one imagines on that account, that they were Operas, correſponding to ours, we muſt then conceive them Operas without airs; for it appears to me proved, that the Græcian Muſick, without even excepting the inſtrumental, was nothing but the true Recitative [87]."

To return to the Drama, the Chorus enforces alſo the advice of the Meſſenger, and boldly aſſerts with true fortitude the divinity of their God: This declaration is not only conſonant to the particular character of theſe Bacchanalians in the Play, but correſponds to the moral nature of the Chorus in general on the Græcian Stage: The royal Pentheus however, inſtead of being ſoftened by the relation of the Prodigies, becomes more inflamed, and in the language of Ovid,

ceux de la voix chantante & des inſtrumens, au moins dans nos Langues, trop éloignées du caractere muſical; car on ne ſauroit entendre les paſſages des Grecs ſur leur maniere de réciter, qu'en ſuppoſant leur Langue tellement accentuée que les inflexions du diſcours dans la déclamation ſoutenue, formaſſent entr'elles des intervalles muſicaux & appréciables: Ainſi l'on peut dire, &c. (Dictionnaire de Muſique, tom. 2. p. 37.)

[86] Je remarquerai d'abord que les Grecs n'avoint pas au Théatre un genre lyrique ainſi que nous, & que ce qu'ils appelloient de ce nom ne reſſembloit point au nôtre. (Id. p. 38.)

[87] Il eſt certain que les Tragédies Grecques ſe récitoient d'une maniere très ſemblable au Chant, qu'elles s'accompagnoient d'Inſtrumens & qu'il y entroit des Chœurs: Mais ſi l'on veut pour cela que ce ſuſſent des Opéra ſans airs: Car il me paroît prouvé que la Muſique Grecque, ſans en excepter même l'Inſtrumentale, n'étoit qu'un véritable Récitatif. (Dictionnaire de Muſique, tom. 2. p. 39.)

Acrior admonitu eſt, irritaturque retenta
Et creſcit rabies, remoraminaque ipſa nocebant [88].

Hence he inſtantly commands all the Warriors in his kingdom to be ſummoned, and reſolves to march in military array to defeat the alarming progreſs of this formidable enthuſiaſm: This idea throws a new dignity over the ſubject of this Tragedy, and diſplays the importance of it to the Spectators: In vain does Bacchus [89] attempt to remonſtrate againſt the madneſs of this reſolution; but when he perceives the King, inflexibly determined to perſevere, he propoſes to carry him, arrayed in the female garb of a Bacchanalian to the ſpectacle of the Theban Votaries on Mount Cithæron: Hence we are to conſider the unfortunate Pentheus under the moſt abject ſtate of infatuation, ſince he is inclined to conſent to this humiliating propoſition; and the Pagan maxim, "that the God firſt deprives the Mortal of underſtanding, whom he is inclined to deſtroy," can never be better illuſtrated than in this dramatick character:

Ὅταν δὲ Δαίμων ἀνδρὶ πορσύνῃ κακὰ,
Τὸν νῶν ἔβλαψε πρῶτον [90].

But

[88] Met. l. 3. v. 567.

[89] See my Note N° 27. on v. 786. p. 427.

[90] Theſe lines are inſerted by Barnes in his edition of Euripides, but under the title of incertæ Tragœdiæ (p. 515.) The Latin maxim, Quem Deus vult perdere, prius dementat, appears to be literally tranſlated from it; but the ſentiment is as ancient as Homer; for he ſays, that Jupiter deprived Glaucus of his underſtanding, when he exchanged armour with Diomede:

Ἔνθ' αὖτε Γλαύκῳ Κρονίδης φρένας ἐξέλετο Ζεύς.
(Il. 6. v. 234.)

And

But Bacchus himſelf confeſſes, after the departure of the King from the ſtage, that he muſt inſpire Pentheus with a gentle frenzy, ſince he would never conſent in his ſober ſenſes to aſſume this female attire: He alſo informs us by a poetical prophecy, that the Monarch will now go diſguiſed to the Bacchanalians, where he will ſuffer death under their vengeance; and he even foretells his approaching maſſacre by the hands of his own Mother: This anticipation of the cataſtrophe of the drama is certainly injudicious, becauſe it deſtroys that agreeable ſuſpenſe, which is the very ſoul of the Plot; and the conduct of our Poet in this reſpect has been already condemned in my Final Eſſay on the Ion [91]: The Pere Brumoy alſo obſerves, Il prévient même une partie du dénouement; car il dit nettement, que Penthée va être la victime de ſa mere [92]. When Dionuſus retires to inveſt Pentheus with the female apparel, the Chorus regales us in the interval with an ode of animated Poetry: They expreſs their panting wiſhes to enjoy Bacchanalian revelry, and compare themſelves to the ſportive Hind, who has bounded over the nets of the Hunter, and eſcaped the purſuit of the Hounds into the ſhady receſſes of the ſolitary grove: Their

And Virgil makes even the pious Æneas declare,

Hìc mihi neſcio quod trepido malè numen amicum
Confuſam eripuit mentem.

(Æn. 2. v. 736.)

The following aſſertion alſo of Velleius Paterculus has great reſemblance to it: Sed protectò ineluctabilis fatorum vis, cujuſcunque fortunam mutare conſtituit, conſilia corrumpit. (L. 2. c. 57. Ed. Ruhn. p. 265.) And in another place he ſays, Quippe ita ſe res habet, ut plerumque fortunam mutaturus Deus conſilia corrumpat. (L. 2. c. 118. Id. p. 456.)

[91] See p. 213 to 216.

[92] Théatre des Grecs, tom. 5. p. 21.

delivery

delivery from Pentheus has naturally ſuggeſted this beautiful compariſon; and they demand in a ſtrain of rapture,

Do heaven's rich ſtores, does wiſdom know
A meed more glorious, than with conquering hand
To graſp the proud head of a foe?
Raptures ſtill riſe, where Glory takes her ſtand[93].

Hence the idea of the approaching fate of Pentheus preſents itſelf to their mind; and they moralize on the inevitable, though ſlow, puniſhment of impiety by divine vengeance: They alſo pronounce the ſolemn ſentence, that nothing ought to be conſidered ſuperior to Law, or more revered than Religion, eſtabliſhed by Nature and Time: They conclude with drawing a beautiful, but moral, picture of Human Life, and exſpatiate on the various ſcenes of Happineſs, but give their final ſanction to that, which is accompanied with the moſt conſtant ſerenity of temper:

Dolce è de l'inimico haver vittoria,
Dolce è dal tempeſtoſo
Mar eſſer giunto in porto;
E' dolce la memoria
Et piena di conforto
Dal travaglio affannoſo
Poſando ſtar ſicuro.
Io queſta coſa curo,
Quello un' altra, onde vaſſi
A la felicità con vari paſſi:

[93] Potter, v. 941.

Ma chi di giorno in giorno
Vive lieto ſervendo
A i ſommi Dei devoto, io ſol commendo[94].

The next ſcene exhibits Bacchus, conducting Pentheus, now traveſtied like a female Bacchanalian, and diſordered in his imagination: This fantaſtick ſpectacle will certainly appear to the Modern Reader of a ludicrous nature, and calculated to produce a comick effect: But no ſuch ſentiment was excited in the Athenian Theatre; for the dramatick Monſter of Tragi-comedy was unknown to the Taſte of Ancient Græce, and reſerved for the Licentiouſneſs of the Modern Stage: "I am apprehenſive, ſays Dr. Muſgrave, that the female veſtments of Pentheus may appear ridiculous to thoſe, who have only a ſuperficial knowledge in Ancient Authors: But we ought to recollect, that Euripides was not the Inventor of them; for he only adopted the received traditions of his Anceſtors, which were conſecrated, as it were, by the Popular Religion: If therefore there be any abſurdity in the Hiſtory, the imputation is to be charged, not on him, but on the People, who ſuffered themſelves to be deceived with ſo groſs an illuſion: For we ought not to doubt, that certain things, which now occaſion laughter and diſguſt, formerly inſpired the Athenians with a terror tempered with pleaſure[95]:" Such is the remark of the Oxford Editor, and in

[94] Guidiccioni Lucchese, p. 122. Ed. Lucca, 1747.

[95] Hæc & quæ mox de Pentheo muliebria veſtimenta induente traduntur, vereor ne ridicula videantur iis, qui in veterum lectione mediocriter tantùm verſati ſunt: Sed tenendum eſt Euripidem ea non primum excogitaſſe, ſed a majoribus

in order to determine this queſtion with preciſion, I propoſe to contemplate it on the abſtracted principles both of religion and philoſophy: In regard to the former, we ſhould inveſt ourſelves with the romantick ideas of the Pagan Creed; and conſider the impious Pentheus, as a devoted Infidel, who revolts in defiance of the moſt convincing miracles againſt the divinity of Bacchus: Comment les Païens pouvoient-ils ſoutenir un pareil ſpectacle? la Fable avoit pris le deſſus: Penthée étoit coupable à leurs yeux; & il faut ſe monter à ces étranges idées[96]: The aſſumption of the female garb by Pentheus was ſo eſſentially interwoven and inſeparably connected with the cataſtrophe of this Monarch, that no Dramatick Poet would dare to violate the received tradition: The Fable with all its appendages, however extravagant, was conſecrated by the Græcians, and reſted on the baſis of Religion: But we may alſo conſider this ſuppoſed Comick effect on the ground of Philoſophy: Though Bacchus has declared in the preceding ſcene, that he intended to array Pentheus in the Bacchanalian attire, as an object of ridicule to the Thebans, we are not however to infer from this expreſſion, that the diſguiſed Monarch excited the ſenſation of laughter in the Athenian Spectators; becauſe they were expreſsly acquainted with the infatuated diſpoſition of mind, inflicted by the God on Pentheus: And how is it conſiſtent with philanthropy to imagine, that ſuch a ſpectacle, in vio-

majoribus tranſmiſſa, & populi relligione velut conſecrata, accepiſſe: Quamobrem ſi quid eſt in hiſtoriâ ridiculi, populo qui ſe tam craſſè decipi patiebatur, non ipſi, imputandum eſt: Dubitari enim non debet, quin, quæ riſum nunc et faſtidium movent, terrorem olim Athenienſibus voluptate temperatum incuſſerint. (Not. in Bacch. v. 619.)

[96] Théatre des Grecs, tom. 5. p. 24.

lation

lation of the feelings of humanity, could ever humorously affect the minds of an enlightened People? For frenzy, however fantaſtically exhibited, ſtrikes the heart with pathetick emotions, and permits not the impreſſion of ridicule: When the ſcene of Bedlam was attempted to be introduced a few years ago on a London Theatre even in an Harlequin Farce, I remember that it ſo much revolted againſt the generous ſenſibility of Britons, that the Managers were obliged, after the repreſentation of the firſt night, to omit the moſt ſtriking figures of this fantaſtick exhibition: It is a fine obſervation of Addiſon, "that there is not a ſight in Nature ſo mortifying, as that of a diſtracted Perſon, when his imagination is troubled, and his whole ſoul diſordered and confuſed: Babylon in ruins, continues this great Author, is not ſo melancholy a ſpectacle [97]." But the Engliſh Reader has a fair opportunity of determining the queſtion for himſelf by recalling to his memory the Edgar of Shakeſpeare: Now I demand, whether this Bedlam Beggar was ever conſidered by the Engliſh Spectator, as an object of ridicule, though he aſſumes,

The baſeſt and moſt pooreſt ſhape,
That ever penury, in contempt of Man,
Brought near to beaſt; my face I'll grime with filth;
Blanket my loins; elf all my hair in knots;
And with preſented nakedneſs out-face
The winds and perſecutions of the ſky [98].

[97] Spectator, N° 421.

[98] Shakeſpeare's King Lear, A. 2, ſ. 3. vol. 9. p. 426. Ed. Johnſon and Steevens. 1778.

Yet

Yet if the madneſs of Edgar, which is only counterfeited in the Drama, produces horror by the imitation only, in defiance of the moſt fantaſtick figure, how much more muſt that of Pentheus have affected an Athenian Theatre, where the Monarch is repreſented, as a real Lunatick, and led a victim to his ſacrifice by a God his Conductor? Beſides, the expreſſions of poor Tom are often extremely whimſical, if not indeed nonſenſical; ſuch as,

Pillicock ſat on pillicock hill [99];
Says ſuum, mun, ha no nonny, Dolphin,
My boy, boy, Seſſy; let him trot by [100].

On the contrary how ſublime an idea of frenzy is it for the diſordered Imagination of the Theban King to double the Sun and the City of Thebes with its ſeven gates:

Καὶ μὴν ὁρᾶν μοὶ δύο μὲν ἡλίους δοκῶ,
Δισσὰς δὲ Θήβας, καὶ πόλισμ' ἑπτάζυγον [1].

Methinks I ſee two ſuns, a double Thebes,
And its ſeven gates riſe double to my ſight [2].

This fine imagery has been borrowed by Virgil, as a compariſon, to expreſs the raving wildneſs in the viſionary dreams of his love-ſick Dido:

Eumenidum veluti demens videt agmina Pentheus,
Et ſolem geminum, & duplices ſe oſtendere Thebas [3].

[99] A. 4. ſ. 1. Id. p. 466.
[100] Id. p. 468.
[1] V. 917. [2] Potter. v. 981.
[3] Æn. 4. v. 470.

Like

Like Pentheus, when diſtracted by his fear,
He ſaw two ſuns, and double Thebes appear [4].

The addition of the group of Furies in the Roman Poet is either copied from ſome other paſſage, or more probably added by himſelf; ſince there is nothing in the Bacchæ of Euripides, which correſponds to this alluſion; and Dryden has entirely omitted it in his Tranſlation: Thus Nonnus has cloſely imitated the Græcian Tragedian in the following line:

Καὶ διδύμας Φαέθοντας ἐδέρκετο, καὶ δύο Θήβας [5].

There is alſo another expreſſion in the mouth of the frantick Pentheus, which diſplays a lofty ſentiment of a bewildered mind; for he aſks, "if he cannot ſupport the heights of the Mountain Cithæron, and all the Bacchanalians on his ſhoulders; and whether he muſt carry levers for that purpoſe, or can raiſe them by his arms?" The Pere Brumoy appears to be extremely diſguſted with this idea, for he brands it with the ſtigma of "queſtion Pantagruelique [6];" But I cannot allow, that it deſerves this ludicrous cenſure, ſince, however extravagant may be the idea, it ſtrongly marks the preſent ſituation of the devoted Pentheus: It is ſoftened however by Nonnus in his imitation of this paſſage; for he repreſents him only, as expecting to lift the gate of the

[4] Dryden Æneis, B. 4. v. 682.
[5] Dionyſiaca, l. 46. p. 782. Ed. Falken. 1569.
[6] Il demande ſ'il ne pourra pas enlever le mont Citheron et les Bacchantes; queſtion Pantagruelique. (Theat. des Grecs, tom. 5. p. 24.

City

City of Thebes, and to carry it aloft on his unwearied ſhoulders;"

Ἔλπεθο δ' ἀκαμάτων ἐπικείμενον ὑψόθεν ὤμων
Θήβης ἐπταπόρου μεθοχλίζειν πτυλεῶνα [7].

Upon the whole I am ſatisfied, that no comick effect of laughter was excited on the Athenian Stage by this fantaſtick habit and eccentrick frenzy of Pentheus; for Religion protected the former, and Philanthropy the latter from the ſhafts of Ridicule: At the ſame time I confeſs, that I do not admire this ſcene of Euripides, becauſe the Imperial Monarch, traveſtied into the Female Votary of Dionuſus, violates the ſpirit of that excellent rule, preſcribed by Horace, which forbids the majeſty of any ſuperior perſonage of dramatick diſtinction to be debaſed by the humiliation either of dreſs or language:

Ne quicunque Deus, quicunque adhibebitur heros,
Regali conſpectus in auro nuper et oſtro,
Migret in obſcuras humili ſermone tabernas [8].

Though this obſervation in the Roman Poet is immediately applied to the Satyrick Piece, which followed the Tragedy, yet the force of it may be equally extended to any debaſement of a God or Heroe, within the ſphere of the ſame drama: And this we muſt allow to be the caſe here, not only in regard to Pentheus, but to Bacchus, for there is a wanton levity and cruel malevolence in all his expreſſions, which re-

[7] Dionyſiaca, l. 46. p. 782. Ed. Falken. 1569.
[8] De Art. Poet. v. 229.

volts againſt that divine deportment, ſo nobly ſuſtained in the preceding part of the Play: The God ſarcaſtically alludes to the derangement of the locks of Pentheus, and offers to adjuſt them: He obſerves too, that his zone is relaxed, and that the folds of his robe do not flow to his feet: But above all he commends his preſent diſpoſition of mind, and envelops his anſwers in equivocal words, which conceal a latent prophecy of the approaching cataſtrophe of the Monarch: The ſevere dignity therefore of the Tragick Muſe is certainly in ſome meaſure infringed, though not amounting to Tragi-comedy: And in regard to the conduct of Dionuſus on this occaſion, we may not improperly borrow the words of Monſieur Dacier in his Remarks on the Poeticks of Ariſtotle, applied to Euripides on another occaſion: C'eſt faire trop d'honneur aux hommes que de croire qu'il faille tant de choſes pour les rendre fous [9]: The Pere Brumoy is alſo deſervedly ſhocked with this circumſtance, and exclaims, Il eſt aſſés étonnant qu'un Dieu jouë ſérieuſement cette cruelle Comédie [10].

But to proceed, the Chorus, after the departure of Pentheus and Bacchus, invokes the Furies in the animated Ode, which follows, to inflame the Theban Votaries againſt the diſguiſed Monarch: Hence, inſpired with prophetick enthuſiaſm, they anticipate the events on Mount Cithæron: They deſcribe Agave, as the firſt [11], who diſcovers the inſidious

[9] Rem. 4. ſur le chap. 14. p. 215. Ed. 1692.

[10] Théatre des Grecs, tom. 5. p. 24.

[11] Thus Ovid,

Hic oculis illum cernentem ſacra profanis
Prima videt, prima eſt inſano concita motu,
Prima ſuum miſſo violavit Penthea thyrſo
Mater: Io, geminæ, clamavit, adeſte ſorores.
(Met. l. 3. v. 713.)

Spy, and excites the other Bacchanalians against him with acclamations of the most enlivening nature, which they themselves repeat to the Audience: This passage is extremely sublime, for the very cries are exposed to the ears of the Audience; and we may say of it in the words of Philostratus on a picture of this subject, "that you would declare they actually shouted, so inspired is their very breath [12]." After this elevated strain of ejaculation, the Chorus proceeds to pass sentence of vengeance in the most solemn manner, and condemns the Atheistical Wretch to deserved punishment,

Τον ἄθεον, ἄνομον, ἄδικον [13].

The French Critick has done ample justice to the Græcian Poet by his excellent remark on this vow of the Chorus; "for they appear, says he, to sacrifice Pentheus by their words, while the Bacchæ are sacrificing him in earnest [14]." When this awful incantation is finished, "they assume their moral character, and contrast the different pictures of Wisdom and Impiety: After this sententious cast of mind, they relapse into their violent tone of execration, and conclude with imploring the God Dionusus to assist his Mænades in the chase against the monster, now enclosed within their toils. This Choral Song is no sooner finished, than a Messenger from Mount Cithæron arrives, who informs them

[12] Εἴποις δ' ἂν ὡς καὶ ἀλαλάζουσιν, ὅτως ἔνιον αὐταῖς τὸ ἄθυμα. (Icon. l. 1. c. 18. p. 790. Ed. Olear.)

[13] V. 1013.

[14] Cela est étendu & vivement écrit, aussi-bien que les voeux du Chœur qui semble immoler Penthée par ses paroles, tandis que les Bacchantes l'immolent en effet. (Théat. des Grecs, tom. 5. p. 25.)

minutely

minutely of the tragical events, of which he had been himſelf Spectator: The whole narration is extremely poetical, and proves thoſe enchanting powers of elegant deſcription, ſo eminently conſpicuous in our Poet: After painting the beautiful ſcenery of the place in the moſt lively colours, he opens with another picture of the Female Bacchanalians, employed in their different taſks of engaging occupation: He next deſcribes Pentheus, aſcending the mountain-pine, in order to become Spectator of them with more advantage: Here follows another chain of divine miracles; for the lofty branch is marvellouſly bent to the ground, that the Monarch might be thus ſeated on it, and elevated for contemplation: The Lydian Stranger now vaniſhes, and immediately the voice of Bacchus is heard, exciting his Votaries to revenge the Contemner of their ſacred orgies: This is accompanied with a blaze of light, and a ſolemn ſilence reigns over the air and earth: Again the voice is repeated, and inſtantly the Bacchanalians are inflamed into enthuſiaſm: They bound with impetuoſity over every obſtacle, until they diſcover the Monarch raiſed on the Pine tree, who becomes the unfortunate object of their violent attack with various inſtruments of vengeance: At laſt their attempt is crowned with ſucceſs by the ſuggeſtion of Agave, and Pentheus falls headlong to the ground:

Ma quel che ſedea in cima del ſublime
Loco, precipitoſo in terra cadde
Pentheo, con pianti & con lamenti grandi [15].

[15] Tragedie traſportate dalla Greca, p. 132. Ed. Lucca. 1747.

Here the ſame beauties of the cadence of the metre, and of the delay of the principal word Pentheo, which I have illuſtrated in my Note [16] on the original line, are preſerved in this excellent Tranſlation of the Italian Guidiccioni: The whole ſubject of this ſcene is delineated by Philoſtratus in his Images, and he there deſcribes "the pine falling to the ground, as the wonderful work of the Women, inſpired by Dionuſus: It falls, continues he, having ſhaken off Pentheus, now at the mercy of the Bacchanalians [17]:" Here Euripides forgets not his favourite pathos in this moment of horror, for the wretched Son implores his deluded Parent, and attempts to undeceive her in the moſt melting and natural ſtrain of expoſtulation:

'Tis Pentheus, O my Mother, 'tis thy ſon,
Thine and Echion's ſon, who ſues to thee;
Have pity on me, mother, do not kill
Thy ſon for this offence [18].

On the contrary, how ſublimely terrible is her picture! She foams, rolls her eyes aſkance [19], and remains inſenſible to his prayers: The ſame contraſted ſituation of theſe characters, yet not ſo finely coloured, occurs in Ovid:

Adſpice, mater ait; viſis ululavit Agave,
Collaque jactavit, movitque per aera crinem [20].

[16] N° 33 on v. 1111. p. 454.

[17] Καὶ ἤδη σοι ἐλάτη χαμαὶ, γυναικῶν ἔργον ἐκ Διονύσου μεγάλα πίπτουσα ἐς τὸν Πενθέα ἀποσεισαμένη τὰς Βάκχας. (Icon. l. 1. c. 18. p. 790. Ed. Olear.)

[18] Potter, v. 999. Thus Ovid repreſents him,

Jam trepidum, jam verba minus violenta locutum,
Jam ſe damnantem, jam ſe peccâſſe fatentem.
(Met. l. 3. v. 718.)

[19] See my Note N° 35. on v. 1166. p. 460.

[20] Met. l. 3. v. 726.

We

We are next preſented with the account of the maſſacre, which, though horribly dreadful, is nobly deſcribed: The diſmemberment of the ſeveral limbs, and the rotation of the ſcattered fragments may revolt againſt Humanity; but ſtill we muſt admire the romantick ſavageneſs of the Poetry: And the picture of Agave in the attitude of carrying on her thyrſus the head of her murdered Pentheus, and exulting in her ideal victory over ſome mountainous Lion, is finely conceived to prepare the mind for the approaching ſpectacle of tragick ſolemnity: This long, but intereſting, narration of the Meſſenger concludes with an apophthegm, which conveys indeed the grand moral of the Play, and implies, "that a modeſt reverence towards the Gods is the moſt excellent and wiſe poſſeſſion for Mortals:" As the expectation of the Theatre in this awful interval would not admit any conſiderable delay, the ode judiciouſly conſiſts of a few lines, in which the Chorus celebrate their tutelary God for his victory over Pentheus, and rejoice in his glorious conqueſt. The wretched Agave now enters, and exhibits a ſpectacle of the darkeſt horror, which Tragedy ever diſplayed: If her inhuman maſſacre were not alleviated by her malady of mind, the object could ſcarcely be tolerated on the ſtage of a civilized People; but Agave is not the conſcious and voluntary Murderer of her own Son: She is only the deluded inſtrument of divine vengeance, executed on the Infidel Monarch: Her frenzy is here painted in the moſt brilliant colours of Imagination, and ſtamps an irrefragable teſtimony on that judicious remark of Longinus, "that Euripides has extremely laboured to deſcribe the particular paſſion of madneſs, and has been

peculiarly fortunate in this attempt[21]:" She triumphs in imaginary victory over ſome ideal animal of prey, and congratulates herſelf on the exalted glory of her unrivalled reputation: She invites the Bacchanalian Chorus to participate of the glorious repaſt, and exſpatiates on the beauty of her viſionary prize: She ſummons the Theban Dames to approach, and be Spectators of this conquered Savage, and then moſt pathetically exclaims,

> Where is my ſon, my Pentheus? he will fix
> High on the ſculptur'd pillar, that ſupports
> The fretted roof, this head, the lion's ſpoils,
> Which in the chace I caught, and bring with me[22].

But the tragick horror of this awful ſcene yet remains to be increaſed; for Cadmus and his Attendants now enter on the ſtage with the ſcattered remnants of the royal body of Pentheus, collected with difficulty on Mount Cithæron: The refined delicacy of modern manners will juſtly revolt againſt this inhuman ſpectacle of dramatick barbarity; and I know of no paſſage on the Græcian Theatre, where the ſpirit of that excellent precept in Horace, built on the baſis of decorum and humanity, which prohibits the exhibition to the eye of thoſe things, which ought to be tranſacted behind the ſcenes, is more violated:

> Non tamen intus
> Digna geri promes in ſcenam, multaque tolles
> Ex oculis, quæ mox narret facundia præſens[23].

[21] See the paſſage, cited in my Note (N° 24. on v. 725. p. 409.)
[22] Potter, v. 1288.
[23] De Art. Poet. v. 183. See the Note of Bp. Hurd on the line.

But

But the Tragedian, Seneca, has even deepened the dark shades of this terrible ſcene, and embrowned it with additional tints: for he introduces Theſeus, arranging with his own hands on the ſtage the diſjointed fragments of the body of Hippolytus, and exclaiming in the following lines among others upon this diſguſting ſubject:

Huc, huc reliquias vehite cari corporis,
Ponduſque, & artus temerè congeſtos date;
Diſjecta genitor membra laceri corporis
In ordinem diſpone, & errantes loco
Reſtitue partes [24].

And thus he proceeds to adjuſt the component parts of the mangled carcaſe, until he has completed the entire operation:

Dum membra nato genitor annumerat ſuo,
Corpuſque fingit [25].

Though nothing can juſtify a wanton ſpectacle of this atrocious nature, yet the ſacred attention, which was beſtowed by the Greeks and Romans on the rites of ſepulture, throws a religious veneration over the ceremony, which tends to alleviate the horror in ſome degree, according to their ideas: This is the expreſs object of the Chorus and of Theſeus in regard to the carcaſe of Hippolytus in Seneca [26]; and we may fairly conclude, that it was the real cauſe [27] of

[24] Hippolytus, v. 1258.
[25] Id. v. 1265.
[26] V. 1245. v. 1274. 1276.
[27] V. 1299.

the affectionate employment of the aged Cadmus in Euripides, ſince Agave afterwards demands with parental anxiety, if the whole body of Pentheus is well united [28]: Thus Philoſtratus in his Images repreſents this ceremony, as a conſtituent part in his picture on this ſubject; for he there aſſerts, "that the near Relations are recompoſing thoſe remnants of the deceaſed, which can be found, for the purpoſe of interment:" But if we cenſure Antiquity for a toleration of this ſcene, as revolting againſt the cultivated ideas of civilized Humanity, we ought in juſtice to recollect, that the play of Titus Andronicus was not only acted originally under the reign of Elizabeth [29] in the Metropolis of England, but alſo revived with ſucceſs towards the end of the laſt Century by the ſanguinary Genius of Ravenſcroft [30]: And this reflexion will ſerve to check the impetuoſity of modern pride; for the mutilated, yet living, Lavinia, and the Meſſenger, preſenting at one view to the eyes of the Spectators "two heads and a hand," are ſpectacles far more atrocious than the ſevered head and collected carcaſe of the Theban Monarch, or even the disjointed fragments of Hippolytus:

See thy two Sons heads,
Thy warlike hand, thy mangled daughter here.

And the elegant Metaſtaſio has introduced in our days on the Italian Theatre Judith, diſplaying the ſeparated head and the bleeding trunk of Holofernes:

[28] Καὶ συναρμόττουσιν οἱ προσήκοντες τὸν νεκρὸν, εἶπη σωθεὶη τῷ τάφῳ. (Icon. l. 1. c. 18. p. 790. Ed. Olear.)

[29] See the Note of Mr. Tyrwhitt, inſerted in the Edition of Shakeſpeare by Johnſon and Steevens on the title of Titus Andronicus, (vol. 8. p. 461. Ed. 1778.) And the Note of Theobald (Id. p. 558.)

[30] Titus Andronicus, or the Rape of Lavinia, altered from Shakeſpeare, 1687. See alſo the Note of Steevens in his Edition (Id. p. 560.)

Ecco

Ecco l'orribil capo,
Dagli omeri diviſo
Guizza il tronco reciſo
Sul ſanguigno terren [31].

But to proceed in the contemplation of the Plot; the arrival of Cadmus here leads to unravel the cataſtrophe, and to remove the fatal deluſion of the wretched Agave: At firſt ſhe continues to exult in the ſame tone of ideal victory for her ſuppoſed conqueſt, and again awakens our ſofteſt ſenſations by dwelling on the pathetick image of her Son, whoſe daring oppoſition to the God ſhe juſtly cenſures: She next demands with parental anxiety to ſee him, that he may contemplate her preſent felicity: This requeſt naturally ſuggeſts to Cadmus in his reply the beautiful remark, "that if ſhe continued to remain always in her preſent ſtate of mind, ſhe would not be conſcious of her misfortune, however miſerable:" This idea alludes to that happy inſenſibility, fortunately attached to Madneſs:

Quid? caput abſciſſum demens cum portat Agave
Nati infelicis, ſibi tum furioſa videtur [32]?

[31] Della Betulia Liberata. Part. Secon. p. 60. Ed. 1756.

[32] Hor. l. 2. ſat. 3. v. 304. There is a figure of a frantick Agave with a ſword in one hand and the head of Pentheus in another, inſerted in the firſt volume of the Græcian Antiquities by Grævius: There is alſo another image of a Bacchanalian, who is probably Agave, exulting with a head in the Antiquité Expliquée of Montfaucon, where the learned Author obſerves, Ce pourroit bien être auſſi la tête de Penthée. (Tom. 1. pl. 165. fig. 4. and p. 255.)

Her

Her return to her right ſenſes is conducted with that gentle tranſition, which diſplays an intimate knowledge of Human Nature: The gloom of darkneſs now gradually vaniſhes, the atmoſphere appears more enlightened, the wild effervescency of her ſpirits evaporates, ſhe recovers her reaſon, and becomes in a moment completely wretched:

I ſee the greateſt grief; unhappy me[33]!

Here we may obſerve in the elegant words of Philoſtratus on his picture of Pentheus, "that the head is now expoſed to view, no longer doubtful, but an object of compaſſion even to Dionuſus himſelf; for it diſplays the firſt dawn of manhood with beautiful locks, which were never crowned with ivy, nor with the tender ſhoot of the ſmilax or the vine: Nor was he agitated with the pipe, or the Bacchick enthuſiaſm, but perſevered againſt them, and rivetted the Votaries in their attachment by his obſtinacy to reſtrain them: Thus his frenzy conſiſted in not cooperating with the frenzy of the God[34]:" However quaint this laſt expreſſion may appear, it conveys a preciſe idea of the moral of this Drama; and Agave acknowledges the divine puniſhment, inflicted by Bacchus: Thus Cadmus alſo declares, that the impiety of Pentheus and the incredulity of Agave had involved his whole family in complete ruin: The lamentation of the aged Mo-

[33] Potter, v. 1358.

[34] Πρόκειται καὶ ἡ κεφαλὴ τοῦ Πενθέως, οὐκέτ' ἀμφίβολος, ἀλλ' οἵα καὶ τῷ Διονύσῳ ἐλεεῖν, νεωτάτη, καὶ ἁπαλὴ τὴν γένυν, καὶ πύρση τὰς κόμας, ἃς οὐτὲ κίττος ἤρεψεν, οὔτε σμίλακος ἢ ἀμπέλου κλῆμα, οὐτὲ αὐλὸς ἔσεισέ τις, οὔτε οἶστρος, ἐῤῥώννυτο γὰρ ἐπ' αὐτῶν, καὶ ἐῤῥώννυεν αὐτάς· ἐμαίνετο δὲ αὐτὸ τὸ μὴ μετὰ Διονύσου μαίνεσθαι. (Icon. l. 1. c. 18. p. 791. Ed. Olear.)

narch on this melancholy occaſion is couched in thoſe tender expreſſions of grief, which nature herſelf inſpires: He dwells on ſuch little, but affectionate, images, as are admirably calculated to excite ſympathy: He complains of his deſtitute condition, bereaved in the evening of his life of his generous Protector, and recalls to his recollection the dutiful language of his loſt Pentheus:

No more thy hand ſhall ſtroke this beard, no more
Embrace thy mother's father, nor thy voice
Addreſs me thus: Who wrongs thy reverend age?
Who dares diſhonour thee? who wrings thy heart
With rude offence? Inform me, and this hand
Shall puniſh him, that injures thee, my father [35].

This is the genuine voice of real ſorrow, which does not condeſcend to borrow the parade of oſtentatious declamation or the idle pomp of language:

Et Tragicus plerumque dolet ſermone pedeſtri [36].

Every Reader, who has a heart, alive to generous ſympathy, muſt acquieſce with Ariſtotle, "that Euripides was the moſt tragical of all Poets [37];" and he will cordially ſubſcribe to the concurring teſtimony of Quintilian, "that though he had wonderful power in moving the other affections of the ſoul, yet his unrivalled ſuperiority conſiſted in raiſing pity [38]." If we contemplate the cataſtrophe of this

[35] Potter. v. 1399.
[36] Hor. Art. Poet. v. 95.
[37] Καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται. (De Poet. c. 13.)
[38] In affectibus cum omnibus mirus, tum in iis, qui miſeratione conſtant, facilè præcipuus (Inſt. Orat. l. 10. c. 1. vol. 1. p. 898. Ed. Burman.)

Drama,

Drama, we may obſerve, that as the intereſting event of the maſſacre of Pentheus is occaſioned by Perſons of the neareſt conſanguinity, it partakes of the fineſt quality, preſcribed by Ariſtotle in his Poeticks [39], and already diſcuſſed in my Final Eſſay on the Ion [40]: But as the murder of the Son by the Mother is not only intended, as in that Tragedy, but actually carried here into execution, it conſtitutes a different mode of dramatick action; and falls within the definition of that mentioned by the Græcian Critick, which includes "the completion of ſome terrible event without the knowledge of the ſubſiſting connexion at the time, but accompanied with the ſubſequent diſcovery of it after the act [41]:" This dramatick mode of Ariſtotle, which is the ſecond in the order of his ſcale, conſiſting in the whole of four [42], claims, according to his judgment, the ſecond place in the rank of excellence; "becauſe, ſays he, there is nothing flagitious in it, and yet the diſcovery is of a ſtriking nature [43]:" It is inferior however in the ſtandard of his reſpectable authority to the third mode in order, which is the firſt in his idea of excellence, or that, which correſponds to the Plot in the Ion, where the diſcovery

[39] Ὅταν δ' ἐν παῖς φιλίαις ἐγίνηλαι τὰ πάθη. (C. 14.) The learned Dacier aſſerts in his remark on this paſſage, En effet c'eſt un grand avantage que donne cette proximité du ſang pour exciter la terreur & la compaſſion. (Rem. 8. ſur le chap. 15. p. 222. Ed. 1692.)

[40] See p. 221.

[41] Ἔστι δὲ πρᾶξαι μὲν, ἀγνοῦνλας δὲ πρᾶξαι τὸ ὅπιον, εἶθ' ὕστερον ἀναγνωρίσαι τὴν φιλίαν. (De Poet. c. 14.)

[42] Ἢ γὰρ πρᾶξαι ἀνάγκη, ἢ μὴ· καὶ εἰδότας, ἢ μὴ εἰδότας. (Id.)

[43] Βέλτιον δὲ τὸ ἀγνοῦνλα μὲν πρᾶξαι, πράξαιλα δὲ ἀναγνωρίσαι· τό τε γὰρ μιαρὸν ἂ προσῆν, καὶ ἡ ἀναγνώρισις ἐκπληκλικόν. (Id.) This laſt ſentence by miſtake is erroneouſly applied to the third dramatick mode in my Final Eſſay on the Ion. (p. 222.)

of

of the conſanguinity precedes the commiſſion of the intended murder [44]: But it is ſuperior in his eſtimation to the other two remaining modes, or thoſe, where the act is accompliſhed with the entire knowledge of the parties, as in the caſe of Medea, murdering her own children; or where it is threatened only and not completed, as in the inſtance of Hæmon in the Antigone of Sophocles [45].

To return to the immediate buſineſs of the Dialogue, Cadmus concludes his pathetick lamentation with a fine apophthegm of the moſt ſacred tendency, which enjoins by a ſolemn appeal to the fate of Pentheus the Atheiſt (if ſuch a Man exiſt) to believe in the Gods:

Εἰ δ' ἐϛὶν ὅϛις δαιμόνων ὑπερφρονεῖ,
Εἰϛ τῆδ' ἀθρήσας θάνατον, ἡγείσθω θεούς [46].

The Chorus alſo now condeſcends to compaſſionate the miſery of this aged Monarch, though they maintain the

[44] Κράτιϛον δὲ τὸ τελευταῖον· λέγω δὲ οἷον ἐν τῷ Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν, ἀπέκτεινε δὲ οὔ, &c. (Id.) See alſo my Final Eſſay on the Ion, p. 222.) The Reader, who is not able to underſtand the original chapter of Ariſtotle on the important doctrine of the dramatick modes of action, which is extremely intereſting and deeply philoſophical, may find it elegantly illuſtrated by the excellent comment of Monſieur Dacier, who thus explains it: Voici les quatre manieres:

1. Agir avec une entire connoiſſance, & achever ce qu'on a projetté.
2. Agir ſans connoître, & reconnoître ſon crime quand il eſt commis.
3. Etre ſur le point d'agir ſans connoître, & reconnoître avant que d'agir.
4. Agir avec une entiére connoiſſance, & ne pas achever.

(Remarque, N° 22 ſur la Poet. d'Ariſtote, c. 15. p. 231. Ed. 1692.)

[45] Τούτων δὲ τὸ μὲν γινώσκοντα μιαλλῆσαι, κ᾽ μὴ πρᾶξαι, χείριϛον· τό τε γὰρ μιαρὸν ἔχει, κ᾽ οὐ τραγικόν· ἀπαθὴς γὰρ· διόπερ οὐδεὶς ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις· ὡς, ἐν Ἀντιγόνῃ τὸν Κρέοντα ὁ Αἵμων· τὸ γὰρ πρᾶξαι δεύτερον. (Id.)

[46] V. 1325.

juſtice

juſtice of the puniſhment, inflicted on his impious Grandſon: This aſſertion is artfully calculated to ſupport the general character of their morality, and alſo the particular dignity of their own profeſſion in the Play, as Bacchanalian Votaries: And here the Drama might have concluded with the utmoſt advantage to the improved Spectator, as well as Reader, who would have remained impreſſed with an axiom of the firſt importance to the happineſs of Man: But as Euripides finiſhed the Ion with the machinery of Minerva, he here introduces Bacchus in his real character of the God to crown with his divine ſanction the ſacred Inſtitution of his Orgies: I have already diſcuſſed the opinion of Ariſtotle on this important ſubject of dramatick machinery; and therefore I ſhall here refer my Reader to the Final Eſſay on the Ion [47]: If the Introduction of the Deity in this Tragedy be tried by the Criterion, there eſtabliſhed, we muſt admit, that Cadmus could not be informed of the future deſtiny of himſelf and Harmonia without the miraculous intervention of a Superior Being: Here therefore Dionuſus delivers his neceſſary prophecy of thoſe marvellous events, reſerved for them in the romantick Legends of Pagan Mythology: Theſe are conſidered by him, as conſtituting a part of the divine puniſhment for their neglect of his adoration, and conſequently they contribute towards the great moral of the Drama: But the Reader may perhaps be ſurprized, that Cadmus and Agave, who have been repreſented as profeſſed Votaries of Dionuſus, ſhould be included in this awful vengeance: This difficulty will vaniſh, if we recol-

[47] P. 219.

lect,

lect, that the worſhip and belief of Cadmus was not of a very ſincere quality, ſince it was built on policy, and not on faith, on vanity, and not on conviction [48]: And he acknowledges here to Bacchus, that he had offended him [49], though he ventures to remonſtrate againſt the extreme ſeverity of the ſentence, and finely remarks, "that the Gods ought not to reſemble Mortals in their wrath [50]:" The Fable is indeed founded on the vindictive revenge of Dionuſus for the criminal inſult, offered to himſelf and his Mother Semele by her Siſters, according to his declaration in the Prologus [51]: The frenzy therefore of Agave with the melancholy events attached to it ſhould be conſidered as the divine puniſhment, occaſioned by the reſentment of the God, in order to honour his injured Parent [52], and to vindicate his own Divinity [53]: Hence the morality of the Drama is clearly vindicated under this full contemplation of it, according to the reigning principles of the Pagan Creed. The mutual and pathetick lamentation of the wretched Father and Daughter, embracing each other for the laſt time before their farewell ſeparation, engages the remainder of the ſcene, until the Chorus cloſes the whole with a general remark on the uncertain events of Human Life: This choral apophthegm, which concludes alſo four other Tragedies [54] of Euripides, has this important defect, that it is too comprehenſive in its terms, and does not immediately flow from

[48] V. 334 & 336. (See alſo (p. 515.) of this Eſſay.
[49] V. 1342. [50] V. 1346. [51] V. 26, &c.
[52] V. 41. [53] V. 40.
[54] Alceſtis, Medea, Andromache, & Helena.

this

this Drama any more than the apophthegm of the Ion, which I have already cenſured for the ſame cauſe in my Final Eſſay on that Play [55].

The analyſis of the Bacchæ having been now regularly developed, it remains only to collect the ſeveral hiſtorical anecdotes, which are recorded of this Tragedy in Antiquity, and to mention the other Plays, which have been compoſed in other languages on the ſame ſubject. Now we learn from the Author of the Greek Argument, which is prefixed to the head of this Drama, "that the Fable was anticipated by Æſchylus in his Pentheus, and that the name alone was changed by Euripides [56]:" It is impoſſible to judge of the particular reſemblance, which might have ſubſiſted between the reſpective Plays of theſe Contemporary Tragedians, ſince a ſingle line only of the Pentheus of Æſchylus has deſcended to Poſterity, which has been preſerved by Galen [57]: It does not follow, becauſe the elder Bard had the caſual advantage of precedence, that his junior Rival was much indebted to him; for the ſubject was equally open in common to both, as interwoven in the Fabulous Religion of Ancient Græce. In regard to another anecdote, we are informed by Biſetus, the

[55] See p. 241.

[56] Ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Πενθεῖ· τὸ δὲ ὄνομα μόνον μεταπεποίηκε Εὐριπίδης. (Argum. Bacch. p. 171. Ed. Barnes.) But, according to Voſſius on Catullus, the Tragedy of the Bacchæ in ſome ancient Books was called Pentheus; and Pierſon in his Veriſimilia aſſerts, that it is twice cited by Stobæus under this title in his Poetical Extracts: I am inclined however to think, that they are both miſtaken in this aſſertion, as I ſhall ſhew in my Annotation on the Greek text of (V. 267.)

[57] De Morb. Epidem. l. 6. See alſo Æſchyli Fragmenta, vol. 2. p. 643, & 880. Ed. De Pauw.

Scholiaſt

Scholiast of Aristophanes on his Frogs, that this Tragedy of the Bacchæ, the Iphigenia in Aulis, and the Alcmæon, were introduced on the Stage by the Son of Euripides after the death of his Father [58]: He cites for the authority of this assertion the Διδασκαλίαι, or the Dramatick Commentaries, without mentioning the name of the Composer of them: This was in all probability that treatise of Aristotle, so denominated, which is recorded in the catalogue of the works of that great and universal Genius by his Biographer, Diogenes Laertius [59]: And we may collect from Harpocration [60], Suidas [61], and the Scholiasts of Aristophanes [62], that this Book of Aristotle contained an account of the Dramatick Authors, with the Titles, and Time of exhibition of the different Plays on the Athenian Theatre; and consequently it comprehended a complete History and Chronology of the Græcian Drama: If this invaluable record of Antiquity had not been lost, we should have been acquainted with many interesting anecdotes which are now buried in oblivion.

[58] Οὕτω δὲ καὶ αἱ Διδασκαλίαι φέρουσι· τελευτήσαντος Εὐριπίδου, τὸν υἱὸν αὐτοῦ δεδιδαχέναι ὁμωνύμως ἐν ἄστει Ἰφιγένειαν τὴν ἐν Αὐλίδι, Ἀλκμαίωνα, Βάκχας. (On v. 67.)

[59] L. 5. p. 120. Ed. Pearson. 1664.

[60] Διδάσκαλος, ἰδίως διδασκάλους λέγουσι τοὺς ποιητὰς τῶν διθυράμβων, ἢ τῶν κωμῳδίων, ἢ τῶν τραγῳδιῶν.—ὅτι γὰρ ὁ Πανταχλῆς ποιητὴς, δεδήλωκεν Ἀριστοτέλης ἐν ταῖς Διδασκαλίαις. (Vox Διδάσκαλος.)

[61] Ἀριστοτέλης δ' ἐν Διδασκαλίαις καὶ δράματός τινος φέρει ἐπιγραφὴν, ὄνου σκιάν. (Vox Ὄνου σκιά.)

[62] See the Passages, cited by the learned Casaubon in his Note on Athenæus (l. 6. c. 7.) who has illustrated this subject with his usual powers of erudition, and collected the account of all the Authors, who wrote on this subject, such as Dicæarchus, Callimachus, Eratosthenes, Carystius, Aristarchus, and Crates: So that it is by no means certain, that the Scholiast of Aristophanes referred to the Διδασκαλίαι of Aristotle.

There ſtill remains to be mentioned an hiſtorical fact, relative to this Tragedy of the Bacchæ, for which we are indebted to Ælian: He informs us, that Xenocles and Euripides contended, as Rivals, for the Dramatick Prize in the 91ſt Olympiad; and Xenocles, continues he, whoever he might be of this name, was the Conqueror in the Oedipus, Lycaon, Bacchæ, and Athamas, a Satyrick Piece [63]:" After treating this event with ſarcaſm, he ſubjoins, "that the alternative muſt have happened, either that the Judges were ſtupid, illiterate, and incapable of a juſt deciſion, or that they were corrupted with bribery [64]:" This anecdote appears rather to militate with the other, laſt mentioned, and to imply, that Euripides himſelf was living at the repreſentation of the Bacchæ, unleſs we underſtand the alluſion of Ælian, as applied to the Son of our Poet, who introduced his Father's Piece on the ſtage, and had the ſame name with him, as Biſetus remarks on the paſſage in Ariſtophanes [65]: There were alſo other Plays on the Græcian Theatre of the ſame denomination with this Tragedy: For Athenæus cites a fragment from the Bacchæ of Antiphanes [66], and two others from the Bacchæ of Lyſippus [67]: And both Suidas [68] and Julius Pollux [69] mention the Bacchæ of the latter: But we

[63] Κατὰ τὴν πρώτην καὶ ἐνενηκοστὴν Ὀλυμπίαδα, ἀνηγωνίσαντο ἀλλήλοις Ξενοκλῆς καὶ Εὐριπίδης· καὶ πρῶτός γε ἦν Ξενοκλῆς, ὅς τίς ποτε ἔτός ἐστιν, Οἰδίποδι, καὶ Λυκάονι, καὶ Βάκχαις, καὶ Ἀθάμαντι Σατυρίκῳ. (Var. Hiſt. l. 2. c. 8.)

[64] Τῶν δύο τοίνυν τὸ ἕτερον, ἢ ἀνόητοι ἦσαν οἱ τῆς ψήφου κύριοι, καὶ ἀμαθεῖς, καὶ πόρρω νείσεως ὀρθῆς, ἢ ἐδεκάσθησαν, (id.)

[65] Τὸν υἱὸν αὐτοῦ ὁμωνύμως. (On Ranæ, v. 67.)

[66] L. 10. c. 11. p. 441. Ed. Caſaub.

[67] L. 3. c. 35. p. 124, & l. 8. c. 7. p. 344. Id.

[68] Vox Λύσιππος.

[69] L. 7. c. 17. vol. 2. p. 743. Ed. Hemſter.

may

may venture to pronounce, that theſe Dramas had no correſponding reſemblance to the ſubject of the Tragedy of Euripides, ſince Antiphanes was a Writer of Comedy, as we are informed by Suidas [70], and Athenæus includes Lyſippus among the Comick Authors, when he ſpeaks of his Bacchæ [71]: Beſides the internal evidence of the fragments themſelves ſufficiently proves the ludicrous nature of both theſe compoſitions.

If we trace the imitation of this Græcian Drama to the Roman Theatre, we ſhall there diſcover, that the Tragedian, Accius, compoſed a Play of this title, of which four lines are preſerved by Macrobius [72]: And Scaliger in his Conjectanea on Varro has collected ſeveral other paſſages of it from the old Grammarians, Nonius and Feſtus, which according to his aſſertion prove that it was tranſlated from the Bacchæ of Euripides [73]: But moſt of the lines, there cited by him, had before been included in the Fragments of the ancient Latin Poets, publiſhed by Henry Stephens [74], though not contraſted with the correſponding verſes of the Græcian Poet, in which Scaliger has often indulged himſelf with too much latitude: I have not been able to diſcover, that any other Roman Tragedian adopted this ſubject, unleſs we admit the Agave of Statius on the authority of Juvenal:

Eſurit, intactam Paridi niſi vendat Agaven [75].

[70] Vox Ἀνιφάνης. [71] L. 8. c. 7. Id.
[72] Saturn: L. 6. c. 5. p. 554 & 555. Ed. Gronovius.
[73] Bacchas autem vertit ex Euripide Attius; & exempla, quæ ſubjiciam, fidem facient (P. 87. Ed. 1585.)
[74] Frag. Poet. Ex Accio, Bacchis, p. 16. Ed. 1564.
[75] Sat. 7. v. 87.

It is however, I believe, uncertain, whether this Play was a real compoſition, or only deſigned, as a particular inſtance, to illuſtrate the general obſervation of the Satiriſt [76].

We may eaſily conceive, that no Dramatick Poet of the Modern Languages would ever venture to introduce the fantaſtick ſubject of the Bacchæ on the Theatre in theſe later ages; becauſe the Religion of Modern Europe revolts againſt the extravagant idea of ſo incredible a ſtory, which was entirely ſupported on the fabulous baſis of Pagan Theology: But this Tragedy of Euripides has been tranſlated for the Modern Reader into Poetry by different Authors. The firſt of theſe was Coriolanus Martiranus, who rendered into Latin Verſe in the middle of the ſixteenth Century the Bacchæ and five other Plays of our Poet, together with the Prometheus of Æſchylus, and part of Ariſtophanes, and Homer: This Book was printed originally at Naples in 1556, according to De Bure [77], and is very valuable and ſcarce: There was a ſecond impreſſion of the title page only in 1563, for he is of opinion, that this was not a new Edition of the whole work [78]: Since the preceding part of theſe Illuſtrations was finiſhed,

[76] Scripſiſſe præterea tragœdiam a nonnullis exiſtimatur, idque Juveralis innuere videtur. (Lilius Gyral. de Poet. Hiſt. Dial. 4. p. 242. Ed. Jenſius.)

[77] Coriolani Martirani Tragœdiæ VIII. ſcilicet Medea, Electra, Hippolytus, Bacchæ, Phœniſſæ, Cyclops, Prometheus & Chriſtus: Comœdiæ II. Plutus & Nubes; necnon Odyſſea, Lib. 12th. Batrachomyomachia & Argonautica. Neapoli, Janus Marius Simonetta Cremonenſis, 1556. in 8vo. (N° 2904. Bell. Lett. tom. 1. p. 421.) See alſo Supplement de Gaignat, where the addition to the title is inſerted of Coſentini, Epiſcopi Sancti Marci. (N° 1734. Bell. Lett. tom. 1. p. 437.)

[78] Ces Poëſies ſont fort rares & très recherchées des Curieux: Tous les Bibliographes, qui en ont parlé, ſe ſont contentés d'en atteſter ſimplement la rareté,

finiſhed, I have been able to procure this Poetical Verſion of Martirani with the laſt title: It appears from the Dedication of his Nephew, Martius Martiranus, that we are indebted to him for the publication, as his Uncle intended to commit it to the flames; but he availed himſelf of the opportunity of his abſence, and by plundering his ſcrutoire reſcued it from the moſt imminent danger of decay and obliviion [79]. The oldeſt Latin Verſion of Euripides was made by an Anonymous Author, under the aſſumed name of Dorotheus Camillus, and printed, according to Fabricius, at Baſil in 1550 [80]; and conſequently this preceded the publick tranſlation of the Plays by Martirani; but his was antecedent to the next Latin Verſion of our Poet in proſe by Stiblinus in 1562 [81], and by ſeveral years to that of Canter in 1597 [82]: It does not appear from any remark of any Editor or Commentator of Euripides, that this Book of Martirani was ever known or ſeen by them, nor does Fabricius mention it; I

rarete, ſans entrer dans aucun autre détail plus particulier à leur égard. Quelques-uns d'entr'eux en ont annoncé une réimpreſſion faite en 1563 dans la même Ville, & par le même Imprimeur; mais il y a tout lieu de croire que la différence ne conſiſte que dans les Intitulés qu'on aura pu renouveller. (Bibliog. Inſtruct. Bell. Lett. tom. 1. p. 421.)

[79] Quum viderem patruum meum non modo de ſuis poematis ſupprimendis, ſed (quod longè crudelius eſt) de cremandis etiam cogitare, tanquam carmen pangere nefarium ſit.—Nactus itaque patruum abſentem ejus ut volui ſcrinia compilavi ejuſque ſcripta (facinus miſerandum) penè carie conſumpta, quæ tantis olim vigiliis lucubrârat, in lucem edere & in manus hominum tradere deliberavi, quod tamen non fuit temerè faciendum, quin mihi de aræ aliquâ & clypeo proſpicerem anteà. (Ed. Neap. 1563)

[80] Latina proſâ XVIII Euripidis tragœdias primus vertit anonymus quidam ſub ficto Dorothei Camilli nomine latens; fictum enim nomen eſſe diſertè tradit Geſnerus in Bibliothecâ, p. 229. b. Lucem adſpexit latina illa Dorothei verſio Baſil. 1550. 8. Francof. 1562. 8. (Bibliot. Græca, l. 2. c. 18. p. 612.)

[81] Id. [82] Id.

have read his Bacchæ with pleaſure, and admire the poetical ſpirit, which animates the whole performance: The principal defect of the Compoſition is a licentious indulgence of wanton deviation from the Original Text, not only in the Choral Odes, where whole Stanzas are omitted, but in other parts of the Drama, where ſeveral lines are mutilated [83]: The metre too is not always chaſte; but the Play is certainly written with enthuſiaſm, and has many beauties to intitle it to our eſtimation, as a precious relict of that claſſical Age.

The next Poetical Tranſlator lived in the ſame Century and Country: This was Criſtoforo Guidiccioni, a Native of Lucca, and a Biſhop in Corſica: This Prelate tranſplanted into Italian Verſe the Electra of Sophocles with the Bacchæ, Suppliants, Andromache, and Troades of Euripides: Though he died in 1582, yet theſe plays were never publiſhed till the year 1747 at Lucca [84] by Domenico Felice Leonardi, with a dedication of them to the Marcheſe Maffei, and Memorials of his life with a portrait: The Manuſcript was diſcovered at Rome in 1744, having been ſold by a Widow, who became intitled to it by inheritance; and it was authen-

[83] As in the following Iambick verſes:

Tonante fatum, quæſo quem? gentes mero.
(P. 63.)

Curſus citatos, alitum remigium.
(P. 72.)

Bacchanſque nodos crinium diſſolüo.
(P. 75.)

[84] Tragedie traſportate dalla Greca nell Italiana Favella da Monſignor Chriſtophoro Guidiccione Luccheſe Veſcovo d'Ajace in Corſica. Lucca, 1747.

ticated

ticated by the atteſtation of the Mother of Guidiccioni[84]: This tranſlation of the Bacchæ has tranſfuſed the original ſpirit of the Græcian Poet, without ſuffering any degree of evaporation in its proceſs into the Italian: I have therefore inſerted ſome beautiful extracts from this enchanting verſion into this Final Eſſay, where we may diſcover the correſponding harmony both of ſentiment and of language with Euripides: And I ſhould have mentioned his reſpectable authority much oftner in my Illuſtrations, if I had not been unacquainted with the exiſtence of his Work till near the completion of them: This book was publiſhed before the Italian Tranſlation of the ſame Plays by the Padré Carmeli[86], who, compared with Guidiccioni, is equally devoid of poetical ſpirit, and of melodious verſification: The knowledge indeed of this laſt Italian Editor and

[85] Un Codice ſi fatto capitò il 1744 in mano dell' Abate Michel Giuſeppe Morei al preſente degniſſimo Cuſtode Generale d'Arcadia, a cui fu venduto in Roma per conto d'un ignota Dama vedova, ultima erede di ſua famiglia, la quale rigoroſo divieto aveva dato di manifeſtarſi il ſuo nome eſſendoſi ſolo potuto ricavare, che molti altri MSS. antichi di più di un ſecolo ella poſſedeva, venutile tempo fa con molti altri Libri da Genova: Di un tale acquiſto fecene l'Abate Morei inteſo il P. Aleſſandro Berti, ſopra nominato, il quale eſaminando il Codice medeſimo vi ritrovò della Madre ſteſſa di Monſignor Criſtoforo, dopo l'Argumento della Tragedia che ha per titolo I Supplichevoli, un' atteſtazione, di proprio carattere della medeſima formata, la quale faceva fede, eſſer queſte tali Tragedie da eſſa lei poſſedute. (Id. p. 14.)

[86] In oggi il P. Carmeli Minore Oſſervante ſiaſi accinto alla lodevole ardua impreſa di tutte tranſportare nel noſtro Italiano Idioma quelle, che di Euripide ſono ſino a noi pervenute: Queſta elegantiſſima Traduzione, che ſolo a noſtra notizia arrivò da che la ſtampa delle preſenti Tragedie aveva conſumata la metà del ſuo corſo, non ne comprende che ſole tre, tra le quali non ſe ne trova alcuna di quelle, che da Monſignor Criſtoforo tradotte preſentiamo al Pubblico. (Id. p. 18.) The firſt Volume of Carmeli was printed at Padua in 1743 and the laſt in 1753.

Translator of the entire works of Euripides appears to me extremely superficial, and his prosaick version remarkably inharmonious for the musical Italian Language: His prefatory Discourses to the several Tragedies seldom convey any interesting or elegant information, where he is not indebted to the Pere Brumoy; and his Notes display to the learned Reader a miserable want of erudition, genius, and taste.

ANNOTATIONS ON THE GREEK TEXT.

Verſe 11. Σηκὸν.

This word may be rendered ſepulchrum, or ſacellum, ſince Heſychius [1] defines it τάφος, ναὸς: And Euripides has in his Phœniſſæ,

Βρόμιος ἵνα γε σηκὸς
Ἄβατος ὄρεσι Μαινάδων [2].

Here the Scholiaſt refers to the tomb of Semele on Mount Cithæron, and ſubjoins, that σηκὸς ſignifies a temple, and that the epithet, ἄβατος, alluded to the prohibition of acceſs to the Uninitiated in the Myſteries of Bacchus [3]: The ſame epithet here occurs in the preceding line of the Bacchæ.

Verſe 16. Ἐπέλθων.

It appears from the Veriſimilia of Pierſon [4], that Gregorius Nazianzenus [5], citing theſe verſes, has παρέλθων inſtead of ἐπέλθων: The former is better adapted to the context in the ſenſe of tranſiens.

[1] Vox Σηκὸς. [2] V. 1741.

[3] Ὁ τάφος τῆς Σεμέλης, ὅπου ἐστὶν ἐν Κιθαιρῶνι· σῆκος δὲ ὁ ναός· ἄβατος δὲ δηλονότι τοῖς βεβήλοις, τοῖς τὰ Διονυσιακὰ μὴ γινώσκουσι μυστήρια.

[4] L. 1. c. 10. p. 122. [5] Chriſt. Pat. v. 1597.

Verſe 35. Καὶ πᾶν τὸ θῆλυ.

This and the following line were probably tranſlated by Accius in this fragment of his Bacchæ, preſerved by the Grammarian Nonius:

Deinde omnes ſtirpe cum inclytâ Cadmeide
Vagant matronæ percitatæ tumultu
Vecordivagâ inſaniâ [1].

It is remarkable, that Scaliger ſhould have overlooked this paſſage in his Conjectanea on Varro,, where he has compared the fragments of the Bacchæ, collected from Accius, with the correſponding lines in the Tragedy of Euripides, eſpecially as the reſemblance here is much more ſtriking than in moſt of the inſtances produced by him.

Verſe 124. Τόδε.

The Oxford Editor propoſes the abolition of this word on account of the metre; but it appears eſſential to the correſpondence of the meaſure of the line of Antiſtrophe with that of the Strophe.

Verſe 144. Συρίας δ' ὡς λιβάνου καπνός.

Thus Orpheus in the Hymn to Venus mentions

Εὐλιβάνου Συρίης [2].

[1] See Frag. Vet. Poet. Ed. H. Stephens, 1563. p. 16. And alſo Scriver. Collect. Vet. Frag. Ed. 1620. p. 108 & Voſſ. Not. 142.
[2] P. 152. Ed. Eſchen. 1589.

Verſe 154. Τμώλε.

Thus Ovid, ſpeaking of Bacchus, ſays,

Cumque choro meliore ſui vineta Timoli
Pactolonque petit [1].

Verſe 175. Πρέσβυς.

Here the Cambridge Editor expreſſes his ſurprize, "that Tireſias ſhould be repreſented old in the time of Cadmus; ſince the Poets, continues he, deſcribe him, as living to the age of Eteocles and Polynices, which was ſubſequent at leaſt by four generations:" But we may reply, that the expreſs term of longevity of this aged Seer is not aſcertained with preciſion in Ancient Mythology: For Tzetzes on [2] Lycophron aſſerts, that ſome deſcribe him, as living to nine generations, and others only to ſeven: Hyginus [3] correſponds to the laſt account, while Lucian [4] aſſigns to him ſix, and Agatharchides [5] five: According to Callimachus, Minerva propheſies, that Tireſias ſhall deliver many Oracles to Cadmus and his Deſcendents; and ſhe beſtows on him the gift of a very advanced age:

Πολλὰ δὲ Βοιωτοῖσι θεοπρόπα, πολλὰ δὲ Κάδμῳ
Χρησεῖ, καὶ μεγάλοις ὕστερα Λαβδακίδαις.
Δώσω καὶ μέγα βάκτρον, ὃ οἱ πόδας ἐς δέον ἀΐξει,
Δώσω καὶ βιότου τέρμα πολυχρόνιον [6].

[1] Met. l. 11. v. 87.
[2] Ἐπειδὴ φασιν αὐτὸν ζ γενεὰς, ἄλλοι δὲ θ· ἀπὸ γὰρ Κάδμου ἦν, καὶ κατώτερον Ἐτεοκλέους καὶ Πολυνείκους. (Ου v. 682.)
[3] Ut ſeptem ætates viveret. Fab. 75.
[4] Vol. 3. p. 210. Ed. Hemſter.
[5] De Mari rubro, l. 5.
[6] Hymn. in Lav. Pall. v. 128.

Here

Here the Reader may conſult the Notes of the learned Spanheim on the lines, where this ſubject is fully diſcuſſed.

Verſe 188. Ἡδέων.

I have already proved in my Note [1] on this line the right of Milton to the excellent amendment of this word into ἡδέως, which has been adopted by Barnes, as his own: This alteration has not only been adopted by Brunck, but alſo inſerted in the text of the Edition of this Play, lately publiſhed by him in Germany; and it is very remarkable, that he alſo claims it, as his own, after expreſſing his aſtoniſhment, that it ſhould have eſcaped the obſervation of learned Men [2]: The fate of this reading therefore has been extremely ſingular.

Verſe 267. Σὺ δ' εὔτροχον.

This and the following line is cited by Stobæus in his chapter on loquacity [3], yet without any reference in the original text to the Play of Euripides, from which they are taken: But his Latin Tranſlator, Geſner, refers in the margin of his Edition to Euripides in Penthea [4], which only implies, that it occurs in Euripides againſt Pentheus: I am inclined however to think, that Pierſon in his Veriſimilia was

[1] See N° 7. p. 335.

[2] Mirum eſt id non adſecutos fuiſſe Viros doctiſſimos.—Noſtrâ emendatione nihil certius. (P. 395, 396. Ed. 1780.)

[3] Serm. 37. [4] P. 215. Ed. Baſil. 1549.

miſſed

miſled by this circumſtance, and erroneouſly conſidered it, as a reference of Stobæus himſelf to the Pentheus of Euripides: For he aſſerts, that this Tragedy of the Bacchæ is twice cited by him under this title; and I have not been able to diſcover any authority in the genuine text of Stobæus in ſupport of this allegation [5]: The ſame error might probably deceive Iſaac Voſſius in his Commentary on Catullus, who declares that this Play is denominated Pentheus in ſome ancient books [6]: I have already obſerved in my Final Eſſay [7], that the Author of the Greek Argument, prefixed to the head of this Drama, aſſerts, that the Fable of the Bacchæ was anticipated by Æſchylus in his Pentheus, and that the name alone was changed by our Poet: We may therefore fairly infer, that the above-mentioned Commentators are miſtaken; for neither of them cites his authority with ſufficient preciſion to ſubſtantiate his aſſertion; and the Play is too often quoted under the title of Bacchæ by ancient Authors to admit any controverſy about the title. I have juſt diſcovered, that this Tragedy of the Bacchæ was publiſhed with three others of Euripides by Brunck in the courſe of laſt year, and I perceive that the printed title of this play in his Edition is Πενθευς ἢ Βάκχαι [8]: But the learned Author produces no authority in his Notes in ſupport of this innovation: I was not apprized of this publication, before the preceding part of theſe Illuſtrations was printed.

[5] Pergamus ad Bacchas, quam Tragœdiam in antiquis libris Penthea appellari notat Iſ. Voſſius ad Catullum, p. 221. Eodem nomine bis citatur a Stobæo in Florilegio. (Veriſim. l. 1. c. 10. p. 120.)

[6] Euripides in Bacchis, ſeu in Pentheo; ſic enim in libris antiquis iſta inſcribitur tragœdia. (Ed. 1684. p. 221.)

[7] P. 569. [8] P. 215.

Verſe

Verſe 278. Ὁ δ' ἦλθεν ἐπὶ ταὐλίπαλον.

Thus Nonnus,

Οὗτος ἀμαλλοτόκῳ Δημήτερι μῦνος ἐρίζει,
Ἀντίτυπον ϛαχύεσσιν ἔχων ἔυβοτρυν ὀπώρην [1].

Verſe 299. Μαντικὴν τινὰ ἔχει.

Thus Strabo aſſerts, "that enthuſiaſm has a certain divine inſtinct, and approaches to the nature of prophecy [2]:" And Macrobius has the following remark on the oracular powers of Bacchus: Ariſtoteles, qui theologumena ſcripſit, Apollinem & Liberum Patrem unum eundemque Deum eſſe cum multis argumentis aſſerat, etiam apud Ligyreos ait in Thraciâ eſſe adytum Libero conſecratum, ex quo redduntur oracula; ſed in hoc adyto vaticinaturi plurimo mero ſumpto, uti apud Clarium aquâ potatâ, effantur oracula.—Item Bæotii Parnaſum montem Apollini ſacratum eſſe memorantes ſimul tamen in eodem & oraculum Delphicum & ſpeluncas Delphicas uni Deo conſecratas volunt; unde & Apollini & Libero patri in eodem monte res divina celebratur [3].

[1] Dionyſiaca, l. 45. p. 766. Ed. Falken. 1569.
[2] Ὅτε ἐνθυσιασμὸς ἐπίπνευσίν τινα θείαν ἔχειν δοκεῖ, καὶ τῷ μαντικῷ γένει πλησιάζειν. (L. 10. p. 717. Ed. 1707.)
[3] L. 1. c. 18. p. 286. Ed. 1670.

Verſe

Verſe 307. Πηδῶῆα σὺν πευκαῖσι.

The following tranſlation of theſe lines by the Roman Tragedian, Accius, in his Bacchæ [1] is preſerved by the Grammarian Nonius:

> Lætum in Parnaſſo inter pinos tripudiantem in circulis
> Ludere, atque tædis fulgere [2].

Verſe 310. Δύναμιν ἀνθρώποις.

This line is cited by Dr. Muſgrave in his Exercitationes ad Euripidem [3], printed at Leyden in 1762, in ſupport of the figura Colophonia, where the Dative Caſe is uſed, inſtead of the Genitive; but in his Oxford Edition of our Poet he propoſes an alteration in order to avoid it without referring to his former opinion: We may therefore fairly conclude, that he had changed it; and I remember, that he informed me, juſt before his death, that where he took no notice of his former work, he had altered his ſentiments on the ſubject.

Verſe 314. Μὴ σωφρονεῖν.

The propoſed alteration of Barnes of σωφρονῶν might have been enforced by obſerving, that Bacchus applies in the ſequel to himſelf this very epithet [4]: Theſe lines are cited by Stobæus in his chapter on Temperance [5].

[1] See Final Eſſay, p. 561.
[2] See Scalig. Conject. in Varron. p. 87. Ed. 1585.
[3] L. 1. c. 7. p. 22.
[4] V. 504.
[5] Serm. 5. p. 63. Ed. 1549.

Verſe

Verse 347. Θάκους τούσδ', ἵν' οἰωνοσκοπεῖ.

Thus Callimachus makes Minerva prophesy the future knowledge of Tiresias in the Art of Divination by Birds:

Γνωσεῖται δ' ὄρνιθας, ὃς αἴσιος, ἅ τε πέτονται
Ἤλιθα, καὶ ποίων οὐκ ἀγαθαὶ πτέρυγες[1].

And thus Euripides in his Phœnissæ introduces him, alluding to his own augury by Birds in the consecrated θάκοι:

Οἰωνίσματ' ὀρνίθων μαθὼν
Θάκοισιν ἐν ἱεροῖσιν, οὗ μαντεύομαι[2].

The Scholiast on this line interprets Θάκοι, a place at Thebes[3]; but the word is defined by Hesychius, as a general term for any seat.

Verse 355. Δέσμιον πορεύσατε.

Thus Pentheus in Ovid,

Ite citi, famulis hoc imperat, ite ducemque
Attrahite huc vinctum[4].

[1] Hym. in Lav. Pall. v. 123. [2] V. 847.
[3] Αἱ δὲ θάκοι, τόπος Θήβης, ὅπου ἐμαντεύετο ὁ Τειρησίας. Θάκος· κάθεδρα, θρόνος. (Vox θάκος.)
[4] Met. l. 3. v. 563.

Verse 370.

Verſe 370. Ὁσία.

I have proved in my Note [1] on this line, that the Goddeſs of Piety is here invoked, and I have ſince had the pleaſure to find, that the old Italian Tranſlator of this Tragedy, Martirani, has rendered it, according to this idea, in his poetical Latin Verſion,

O dulcis Pietas Dea [2].

Verſe 385. Ἀχαλίνων.

This and the two following lines are cited by Stobæus in his chapter on loquacity [1]; and the two verſes, ſubſequent to thoſe, are alſo cited by him in his chapter on tranquillity [2].

Verſe 395. Βραχὺς αἰὼν.

The old Commentator, Brodæus, has given the following explication of this and the two preceding lines; Suprà humani ingenii captum pleraque ſcrutari (οὐ σοφία repetendum) ac ſuprà mortalium conditionem quid audere: Brevis porrò eſt humanæ vitæ curſus [3]: Hence it appears, that his idea of the punctuation correſponded preciſely to that, propoſed by Mr. Tyrwhitt in the Note of Muſgrave; and this interpretation throws an additional ſpirit over the whole ſentence.

[1] N° 13 from p. 352 to 359.
[2] Tragœd. Neap. 1563. p. 66.
[1] Sermo 36. p. 215. Ed. Baſil. 1549.
[2] Sermo 56. p. 272. Id.
[3] In Eurip. Annot. p. 55.

Verſe 417. Παῖς.

This word is circumflexed, as a monoſyllable, in all the Editions of Euripides; but then the metre of this verſe of the Antiſtrophe wants a ſyllable to correſpond to that of the Strophe; This defect would be remedied, if we may reſolve παῖς into two ſyllables, as uſed by Homer [1].

Verſe 455. Οὐ πάλης ὕπο.

Theſe words are ſatisfactorily explained by Brodæus non per luctam effuſus, and he terms it cavillatio in Bacchi mollitiem [1]: They are alſo illuſtrated in the following manner by Monſieur Dacier in his commentary on Horace; Car les longs cheveux, qui flotent ſur tes epaules, ne ſentent point du tout la lute ni les exerciſes de la guerre [2]. The ſtrange ſuppoſition of the Cambridge Editor, that an inference can be drawn from them in favour of the long hair of the ancient Wreſtlers, is well refuted by the Italian Tranſlator, Carmeli [3], in his prefatory diſcourſe on this Play.

Verſe 457. Εἰς παρασκευήν.

Dacier in his Commentary on Horace propoſes to read in this line. ἐπὶ παρασκευῆς; and he tranſlates it, Tu as ſoin de blanchir ton teint avec tout l'art poſſible [1].

[1] Il. 2. v. 609. & Il. 22. v. 499.
[1] In Eurip. Annot. p. 56.
[2] Sur l'Ode 19. l. 2. v. 26.
[3] Tom 7. p. 23 & 24.
[1] Sur l'Ode 19. l. 2. v. 26.

Verſe

Verſe 458. Οὐχ' ἡλίῳ βολαῖσιν, ἀλλ' ὑπὸ σκιᾶς.

Thus Euripides in the fragments of his Glaucus,

Θερμὰ θ' ἡλίῳ
Τοξεύματ' αἰνεῖν μὴ σκιαλεαφέμενος [1].

Verſe 460. Λέξον ὅστις εἶ.

Thus Pentheus exclaims to Bacchus in Ovid;

Ede tuum nomen nomenque parentum,
Et patriam [2].

Verſe 493. Βόστρυχον τεμῶ σέθεν.

Thus Pentheus menaces in Nonnus;

Καὶ πολιοκάμας τμήξωμεν ἀκερσικόμας Διονύσου [3].

Verſe 498. Αὐτὸς.

The literal tranſlation of this line by Horace proves αὐτὸς to be the genuine reading of Euripides in the Auguſtan age;

Ipſe Deus, ſimul atque volam, me ſolvet [4].

And conſequently it is a direct refutation of the unneceſſary conjecture of Dr. Muſgrave, that we ought to ſubſtitute αὖτις, for he aſſerts that he cannot diſcover what emphaſis αὐτὸς has.

[1] Ed. Barnes, p. 462. v. 103.
[2] Met. l. 3. v. 581.
[3] Dionyſiaca, l. 44. p. 755. Ed. Falken. 1569.
[4] L. 1. Ep. 16. v. 78.

Verse 502. Σὺ δ' αἰσεβὴς αὐτὸς ὢν ἐκ εἰσορᾷς.

Thus Callimachus declares in his Hymn to Apollo;

Ὦ 'πόλλων ἐ πανὶ φαείνεται, ἀλλ' ὅ τις ἐσθλός·
Ὅς μιν ἴδῃ, μέγας ἔτος· ὃς ἐκ ἴδε, λιτὸς ἐκεῖνος·
Ὀψόμεθ', ὦ Ἑκάεργε, κ) ἐσσόμεθ' ἔπλε λιοί [1].

See the Notes of the learned Spanheim upon these lines.

Verse 527. Ἄρσενα τάνδε βαθι νηδύν.

Thus Nonnus uses this ridiculous expression;

Ἄρσενι γαςρὶ λόχευε πατὴρ κ) πότνια μήτηρ [1].

Verse 576. Ἰὼ.

Here the Italian Translator, Guidiccioni, commences the division of the third Act with much more dramatick propriety than the Cambridge Editor of Euripides, or the other Italian Translator, Carmeli, who both begin it in a moment too interesting and abrupt to admit of any pause at (v. 604.)

Verse 578. Τὶς ὅδε;

This and the four following lines are supposed by Scaliger in his Conjectanea on Varro [1] with great latitude of criticism

[1] V. 11.
[1] P. 88. Ed. 1585.
[1] Dionys. l. 1. v. 10.

to

to have been tranſlated by Accius in a paſſage of his Bacchæ, preſerved by Varro [2]:

Cho. Quis me jubilat?
Bacch. Vicinus tuus antiquus.

And he imagines with no leſs licentiouſneſs of conjecture, that the following verſes, which are cited by [3] Macrobius from the Bacchæ of Accius, are a tranſlation of the reply of the Chorus, contained in the lines of Euripides, immediately ſubſequent;

Cho. O Dionyſe pater,
Optime vitiſator,
O Semelâ genitus Evie.

But Macrobius has added another verſe, omitted by Scaliger, which proves, that it has no connexion with the preſent paſſage:

Almaque curru noctivago Phœbe.

Verſe 585. Ἔνοσι.

The Oxford Editor has no authority in ſupport of this word, as a verb, derived from ἔνομι, nor is the conjecture of Reiſke more warranted, who offers to read ἔνυσι derived from ἔνυμι [1]: Modern Criticks muſt not be indulged with the licentiouſneſs of coining words in dead languages: The laſt Editor of this Play, Brunck, has inſerted into the printed text, ἔνοθι [2], as if the Chorus addreſſed the Earth to ſhake; but this, as derived from ἔνομι, is liable to the ſame objection.

[2] Id. p. 58.
[1] Ad. Eurip. Annot. p. 106.
[2] See p. 242 & 400. Ed. 1780.
[3] L. 6. c. 5.

Verſe 592. Διάδρομα.

We have the authority of Nonnus in ſupport of this word, as applied to the plain of Thebes, in oppoſition to the propoſed διάτρομα of Milton:

Ἐπλαπύλῳ δὲ πέδον περιδέδρομε Θήβης [1].

Verſe 625. Ἀχελῷον.

Thus Virgil uſes the epithet, derived from this river, as a general term for water:

Poculaque inventis Acheloïa miſcuit uvis [1].

Verſe 666. Θαυμάτων τε κρείσσονα.

The following line from the Bacchæ of Accius is ſuppoſed by Scaliger in his Conjectanea on Varro [1] to have been tranſlated from this paſſage:

Quod neque fat fingi neque ſatis dici poteſt
Pro magnitate [2].

Verſe 687. Ἠρρηνωμένας.

The Latin Verſion of this word by Canter and Barnes is, incitatas amore marium; but I much doubt, whether it can

[1] Dionyſiaca, l. 44. p. 764. Ed. Falken. 1569.
[1] Georg. 1. v. 9.
[1] P. 87. Ed. 1585.
[2] This is preſerved by the Grammarian Nonius. See Scriverii Collect. Ver. Tragic. p. 107.

bear

bear that ſenſe, ſince H. Stephens in his Lexicon defines, ἀῤῥενόω [1], by maſculum reddo: I prefer therefore πρεμωμένας, inſerted by Dr. Muſgrave on the authority of two Manuſcripts; and the laſt Editor, Brunck, has alſo followed him.

Verſe 750. Ὑσίας τ' Ἐρυθρᾶς θ'.

The Athenians, according to Herodotus [1], aſſigned the river Aſopus and the territory of Hyſiæ, as a boundary for the Thebans againſt the Platæans; and he obſerves in another place, that Mardonius extended his camp from the Erythæans by Hyſiæ [2]: Theſe authorities in ſupport of theſe places may be added to thoſe of the Cambridge Editor.

Verſe 765. Νίψαντο.

This word is alleged by Dr. Muſgrave in his Eſſays on Euripides [1], as an authority in ſupport of the omiſſion of the Augment in the Attick Dialect: He takes no notice however of this circumſtance in his Oxford Edition of our Poet; nor is it remarked by any other Commentator, except Brunk, who in a Note on another paſſage in his Edition of this Play [2] vindicates this uſage, as I ſhall ſhew in a ſubſequent Annotation [3].

[1] Tom. 1. p. 547.

[1] Τὸν Ἀσωπὸν αὐτὸν ἐποιήσαντο ὅρον Θηβαίοισι πρὸς Πλαταιέας εἶναι καὶ Ὑσίας. (L. 6. c. 108.)

[2] Παρῆκτι δὲ αὐτῇ τὸ στρατόπεδον, ἀρξάμενον ἀπὸ Ἐρυθραίων παρὰ Ὑσίας. (L. 9. c. 15.)

[1] L. 1. c. 2. p. 4.

[2] Onv. 1127. p. 418. Ed. 1780. [3] Onv. 1082.

Verſe 786. Πεῖθῃ.

The confuſion of the Speakers in the remainder of the printed Dialogue in this ſcene has been already demonſtrated in my Note [1] on this paſſage; where I have aſſerted, that the diſcovery was of a recent date, and have traced the æra of the ſeveral obſervations of the Commentators on this ſubject as far as I was then enabled to do from the ſphere of my own information; But I have ſince diſcovered [2], that the Italian Tranſlator of this tragedy in the ſixteenth century, Martirani [3], has annexed the title of Bacchus, inſtead of that of the Meſſenger, to his verſion of four lines [4], correſponding to thoſe of the Original, in this ſcene, and to another inſtead of that of Pentheus [5]: This teſtimony in favour of the derangement of the Speakers is far the moſt ancient, and proves the enlightened penetration of this accompliſhed Scholar in that early period of claſſical erudition; for I have already remarked, that no Editor or Commentator of our Poet diſcovered any inherent defect, antecedent to Pierſon [6] in 1752: The remark therefore of Brunck upon Joſhua Barnes is certainly too ſevere, when he aſſerts, "that all who ever handled Euripides, except him, diſcovered this corrup-

[1] See N° 27. p. 427. [2] See Final Eſſay, p. 562.
[3] P. 73. Ed. Neap. 1563. [4] V. 817. 819. 821. 823. Ed. Barnes.
[5] V. 816. (Id.) Here however he is certainly miſtaken, for this verſe muſt be in the mouth of Pentheus,

Ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξεῖπας τάδε.

But Martirani blends this and the ſubſequent line together in his verſion:

Recte hìc monet, tibique (ſis hoſtis licet)
Præibimus, quum tempus eſt iter aggredi.

[6] See p. 430.

tion [7]:" This Editor has inſerted the amendment of the Characters into the printed text of the Græcian Play.

Verſe 821. Μή σε κτάνωσιν.

Thus Nonnus:

Φάρεα καλλείψας βασιληΐδα τέτλαθι Πενθεὺς
Θήλεα πέπλα φέρειν, καὶ γίνεο θῆλυς Ἀγαύη,
Μὴ δέ σε θηρεύσασα παραίξωσι γυναῖκες [1].

Verſe 831. Πέπλοι ποδήρεις.

Thus Nonnus deſcribes Pentheus, dreſſed in the flowing garb of a female Bacchanalian:

Μεμερχομένοιο δὲ Βάκχας
Ποικίλος ἰχνευτῆρι χίτων ἐπεσύρετο ταρσῷ [2].

Verſe 852. Γέλωτα Θηβαίοις ὄφλειν.

This expreſſion of the Græcians was literally tranſlated by the Romans, as appears from Horace [3].

[7] Præter Barneſii ſtuporem, hoc viderunt omnes, qui Euripidem tractarunt. (P. 411. Ed. 1780.)
[1] Dionyſiaca, l. 46. p. 780. Ed. Falken. 1569.
[2] Dionyſiaca, l. 46. p. 781. Id.
[3] Debes ludibrium. (L. 1. Od. 14. v. 16.)

Verſe

Verse 880. Ὁρμᾶται μόλις.

The following lines from the fragments of the Antiope of our Poet present a striking resemblance to this passage:

Δίκα τοι δίκα χρόνιος·
Ἀλλ' ὅμως ὑποπεσοῦ-
σ' ἔλαθεν, ὅταν ἔχῃ
Τὶν' αὐτὸν βροτῶν [1].

Verse 889. Οὐ
Γὰρ κρεῖσσόν τοῦτε τῶν νόμων.

A maxim of the English Law bears a remarkable affinity to this sentiment: Neminem oportet sapientiorem esse legibus [2].

Verse 975. Λύσσης.

This word is judiciously personified by Brunck, who observes, "that this Goddess is introduced on the stage in the Hercules Furens of our Poet [3].

Verse 1049. Ἦν δ' ἄγκος ἀμφίκρημνον ὕδασι διάβροχον.

Here Euripides represents the massacre of Pentheus to have happened in a valley, surrounded with precipices; but Ovid places it on a plain in the middle of Mount Citharon:

[1] Ed. Barnes, p. 454. v. 34.
[2] Littleton Com. 97. b. and Phillip's Principles of Law. (p. 68.)
[3] See his Note on v. 965. in his Edition, p. 416.

Monte

Monte ferè medio eſt, cingentibus ultima ſylvis,
Purus ab arboribus, ſpectabilis undique campus:
Hic oculis illum cernentem ſacra profanis
Prima videt [1].

According to the teſtimony of Strabo, "It was in the village of Scolus under Mount Cithæron, where Pentheus was reported to have been torn in pieces [2]:" But Pauſanias remarks, "that the particular part of Mount Cithæron, in which the deſtruction happened to Pentheus, was entirely unknown [3]:" This event is placed by Æſchylus in his Eumenides near the Corycian Cave on Mount Parnaſſus [4]; but the Scholiaſt on that paſſage obſerves, that the Poet in his Xantriæ fixed it on Mount Cithæron [5]: There is a tribrachys in the laſt foot of this Iambick Verſe, which is unnoticed by any Editor or Commentator: This is denied by Hephæſtion in his Enchiridion [6] and by his Scholiaſt on the paſſage [7], to be admiſſible in this metre, which receives only the Iambick and the Pyrrhick, according to their aſſertion, in the laſt place: The ſame obſervation is made by Heath in his chapter on the metre of the Greek Tragedians, prefixed to his

[1] Met. l. 3. v. 711.

[2] Σκῶλος δ' ἐστὶ κώμη ὑπὸ τῷ Κιθαιρῶνι—Καὶ τὸν Πενθέα δὴ ἐνθένδε καταγόμενον διασπασθῆναι φασιν. (L. 9. p. 627. Ed. 1707.)

[3] Καθότι δὲ τῷ Κιθαιρῶνος Πενθεῖ τῷ Ἐχίονος ἐγένετο ἡ συμφορὰ, οἶδεν οὐδείς. (L. 9. c. 2. p. 714. Ed. Kuhn.)

[4] V. 136.

[5] Νῦν φησὶν ἐν Παρνασσῷ εἶναι τὰ κατὰ Πενθέα· ἐν δὲ ταῖς Ξαντρίαις ἐν Κιθαιρῶνι.

[6] Ὅτι μὲν ἐν ἀκαταλήκτοις ἐστιν, ἐπὶ τῆς τελευταίας τὸν ἴαμβον δέχεσθαι μόνον, ἢ τὸν πυρρίχιον διὰ τὴν ἀδιάφορον. (P. 15. Ed Pauw. 1726.)

[7] Ἐν δὲ τῇ ἑπτὰ, ἴαμβον ἢ πυρρίχιον· δεῖ γὰρ αὐτὴν εἶναι πάντως διπύλλαβον. (Id. p. 87.)

Com-

Commentary [8]; and yet he has passed over this line in silence. The only other instance of a similar measure, which occurs to my memory, either in Æschylus, Sophocles, or Euripides, is one in the Fragments of our Poet's Meleager:

Θύων ἀπαρχὰς ἐκ ἔθυσεν Ἀρτέμιδι [9].

For in the following hemistick of an Iambick line in the Ion the vowels coalesce by synalœpha;

Πῦ θεῖναι πόλεος [10];

The harmony of the verse is entirely destroyed by the double tribrachys in the conclusion of this line of the Bacchæ,

Verse 1159. Εἰς ἐλάτην.

The gentle alteration of εἰς into ἐς, here proposed by Heath, restues the Iambick Verse from the anapæst in the fourth place, and ought to be inserted in the printed text, though the Cambridge and Oxford Editors have retained the other defect: It appears however from an assertion of Barnes on a following verse of this Tragedy [1], that he was of opinion, the anapæst was admissible in this fourth foot of the Iambick Line; and Musgrave has written a chapter in vindication of this usage in his Essays on Euripides [2]: But in his Note on this passage in his Oxford Edition he proposes to adopt the

[8] Sextam solus Iambus nisi forte & Pyrrichium accenseas propter syllabæ ultimæ ἀδιαφορίαν, (p. 7.)

[9] Ed. Barnes, p. 481. v. 2. Heath in his Note on this passage proposes an alteration of Ἀρτέμιδι into Ἐνοδίᾳ. (Not. in Tragœd. Græc. p. 172.)

[10] V. 932.

[1] V. 1131. [2] C. 1. p. 1.

alteration

alteration of Mr. Tyrwhitt into ἢ ἐλάτην; for Pentheus, ſays he, did not wiſh to aſcend both the eminence and the fir, but only either the one or the other[3]:" But why may not the ſentence imply, that Pentheus aſcended the eminence into the lofty pine?

Ὄχθον δ' ἐπεμβὰς ἐς ἐλάτην ὑψαύχενα.

This conſtruction appears to me moſt natural.

Verſe 1082. Σίγησε δ' αἰθὴρ.

This line is cited by Dr. Muſgrave in his Eſſays on Euripides[1], printed at Leyden, as an authority, that the Argument is omitted by the Greek Tragedians; but he takes no notice of it in his Oxford Edition of our Poet; nor does any other Editor, or Commentator, obſerve it, except Brunck[2], who remarks in his publication of laſt year both this and the preceding inſtance, which has been already mentioned in this Play[3]; and in addition to theſe authorities of Muſgrave, beſides the word γυμνάζω, which occurs in (V. 1123.) he has produced another example of κυκλᾶτο in (V. 1964) ſo that there are no leſs than four examples in this Tragedy of the Bacchæ, if they are not all corrupted, which militate againſt the received opinion of the Genius of the Attick Dialect.

[3] See his Note on (v. 1061.) This alteration of ἢ ἐλάτη, has been inſerted into the text of this Play by the laſt Editor, Brunck.

[1] Lect. c. 2. p. 5.

[2] See his Note on v. 1123. of his Edition, p. 418.

[3] See my Annotation on v. 765.

Verſe

Verſe 1089. Ἔχεσαι.

The grammatical conſtruction of this word would rather require δρομήμαſα than δρομήμεσιν after it; and, according to the interpretation of Reiſke [1] in the ſenſe of ἕσαι, it is extremely languid: Both Heath and Muſgrave have recommended the alteration of ἥσσονα into ἥσσονες in the preceding line, and the laſt Editor, Brunck, has inſerted this amendment into the printed text, in order to obviate this objection: But I propoſe, inſtead of ἔχεσαι, to ſubſtitute τρέχεσαι, which correſponds perfectly to the ſyntax, and is well adapted to the whole ſpirit of the ſentence.

Verſe 1168. Ἔλικα.

The frantick Agave may be here allowed to miſtake the head of Pentheus for different animals at different intervals; and the very inconſiſtency of her ideas diſplays the diſorder of her mind: I ſee therefore no reaſon, why this expreſſion may not be rendered bovem, without ſtraining it to imply the juvenem leonem of the Cambridge Editor, or aſſerting with the Oxford Editor, that it has no connexion in this ſenſe with the preſent paſſage: Thus Agave in a following verſe expreſsly terms Pentheus, ὁ μόσχος [2].

Verſe 1175. Καſεφόνευσέ νιν.

The Commentator of Appian in his Note, printed in the Variorum Edition [3], propoſes to inſert the interrogative, πῶς,

[1] Ad Eurip. Animad. p. 110.
[2] V. 1183.
[3] Vol. 1. p. 262. Ed. 1670.

before

before καὶ ἐφόνευσε, according to the reading of Plutarch [2]; and he also recommends to unite this line with the two preceding words, τὴ Κιθαίρων, and the subsequent verse in the mouth of the Chorus: But I cannot approve this proposed alteration, because it destroys that beautiful conciseness and abrupt expression in the dialogue of Agave and the Chorus, which marks the present situation of the Speakers.

Verse 1190. Τὶ δ' ἐπαινῶ.

This mode of reply by interrogation has been constantly adopted by the Chorus in answer to Agave through the whole scene: The unnecessary alteration therefore of Dr. Musgrave [1], which destroys this fine effect, ought to be rejected.

Verse 1208. Χωρὶς τε θηρὸς.

There is great ingenuity in the proposed amendment by Ruhnkenius of χωρίς τ' ἄθηρος, mentioned in the Note of the Oxford Editor, but I can discover no absolute necessity for it; for χωρὶς may be here used separately, as in a preceding verse of this Tragedy:

Κεῖται δὲ χωρὶς σῶμα [3].

[2] See my Note Nº 36. on v. 1170. p. 463.
[1] See his Note on (V. 1192.) of his Edition.
[3] V. 1135.

And

And the favourite appellation of θηρὸς has been twice applied before in this ſcene by Agave to Pentheus [2]: The original reading is alſo here reſcued by the laſt Editor, Brunck [3], from any innovation, and he refers to another paſſage, where χωρὶς is thus uſed by our Poet in his Phœniſſæ [4].

Verſe 1231. Κομπάσαι πάρεσί σοι.

Thus Nonnus repreſents Agave, exulting in her victory,

Εἰμὶ τεὴ θυγάτηρ θηροκτόνος, εἰμὶ δὲ μήτηρ
Πενθέος ὀλβίζοια, τεὴ φιλότεκνος Ἀγαύη,
Τηλίκον ὅππότε θῆρα κατέκτανε σύγγονος Ἰνώ·
Οὐ κτάνεν Αὐτονόη, σὺ δὲ σύμβολα παιδὸς Ἀγαύης
Πῆξον ἀριζοπόνοια τεῷ προπάροιθε μελάθρῳ [1].

Verſe 1249. Ὡς δύσκολον.

This line is cited by Stobæus in his chapter on the cenſure of old Age [2].

Verſe 1267. Λαμπρότερος ἢ πρὶν ϗ διπετέςερος.

This line is fantaſtically aſſerted by Scaliger in his Conjectanea on Varro [1] to have been tranſlated erroneouſly by Accius in his Bacchæ in the following manner:

Splendet ſæpe: aſt idem nimbis interdum nigret.

[2] V. 1181 & 1189.
[3] See his Note on (V. 1199) of his Edition (p. 421.)
[4] V. 1190.
[1] Dionyſiaca, l. 44. p. 752. Ed. Falken. 1569.
[2] Sermo 115. p. 588. Ed. Baſil. 1549.
[3] P. 88. Ed. 1585.

Hic

Hic ſanè excuſari non poteſt, ſays the Critick, qui διιπετέσερον pluvioſum intellexerit, quòd Homero διιπετέες πῶλαμοί· Nubigenas vertit Statius; cum hìc ſit διαυγέσερος: Sed profectò veteres Poetæ non ſolùm errare in vertendis Græcis fabulis, ſed & multâ licentiâ uti ſolebant, multum de ſuo addere.

Verſe 1328. Ὦ πάτερ.

The Italian Tranſlator of the Bacchæ of Euripides into Latin Verſe in the 15th Century, Martirani, has arranged his lines in the opening of this ſcene in the following manner:

Bacc. O Cadme cernis exitum qualem Deus
Dat impiis? Cad. O parce, Bacche, ſat premis.
Bacc. Vobis ego ipſe nempe ludibrio habitus.
Cad. Non numen iram, qualis eſt hominum, addecet.
Bacc. Diu hæc, diu Saturnius ſic annuit:
Idemque tete ab urbe, quam condis, fugat:
Agrique lapſâ ætate barbarici accola
Futurus es: Quam Marte prognatam obtines,
Draco Dracænam præditam ingenio effero
Græcas ad aras & ſepulchra deferes:
Urbeſque multas flammâ & excidio ultimo
Delebis acie & maximis cohortibus:
Apollinis reſponſa quum flammis cadent,
Virum reſumes: turbine Harmoniam nigro
Gradivus aurâ invectus eripiet pater;
Nemuſque Cadmum denique Elyſium manet [1].

[1] P. 89. Ed. Neap. 1563.

The transposition of these verses has suggested to me the idea of remedying by a new arrangement of the Greek Text the supposed chasm, which I have shewn in its present form to be probably inherent in it [2]: On the entry of Bacchus, as a God in his own divine figure, he thus addresses Cadmus:

Ὦ πάτερ, ὁρᾷς γὰρ τἄμ' ὄσῳ μετεσράφη [3].

Here I imagine, that he is immediately interrupted by Cadmus, who struck with the idea of the sacred presence, the recollection of his own guilt, and the misfortunes introduced into his family, exclaims,

Διόνυσε, λισσόμεσθά σ', ἠδικήκαμεν [4].

Hence the Dialogue proceeds, according to the printed order, for five succeeding lines between Dionusus and Cadmus, concluding with this verse in the mouth of the former:

Πάλαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατήρ [5].

This declaration naturally announces the solemn prophecy, which follows:

Ἐκθηριωθεῖς' ὄφεος ἀλλάξει τύπον [6].

[2] See my Note N° 38 on v. 1330. p. 470. The German Editor, Brunck, has printed this scence with a chasm in his Edition of this Play, published last year; and he observes "that a page was erased from the original Manuscript, imported into Italy from Græce;" but as he does not produce any authority for this assertion I apprehend that it is founded only on conjecture (See his Note on V. 1319. p. 424.)

[3] I can discover no necessity, why this verse must be assigned to Agave, according to the assertion of Mr. Tyrwhitt and Brunck, for Bacchus may be allowed to use the appellation of πάτερ to Cadmus.

[4] V. 1342. [5] V. 1347. [6] V. 1329.

And thus the God continues to the end of his ſpeech, to relate the future hiſtory of Cadmus and Harmonia, without that unnatural and abrupt mode of delivery, which diſgraces the preſent form: The context after this eaſily connects with the ſpeech of Agave [7], and it is followed by that of Cadmus, according to the Greek Text, as arranged in the printed Editions.

[7] V. 1348.

CONTENTS

OF

THE ESSAYS

ON

THE ION AND BACCHÆ.

ION,

PRELIMINARY ESSAY.

ORIGIN of the Pagan Gods from deified Mortals; Cauſes of their ſuppoſed gallantry on earth: Creuſa, miſtreſs of Apollo: Her genealogy: Hiſtory of Erichthonius: Conſignment of the infant by Minerva to the Daughters of Cecrops and Agraulos: Their violation of her injunction and conſequent puniſhment: Origin of the tutelary ſerpents at Athens; Figures of Minerva, Guardian of the City; Hiſtory of Erechtheus: Patriotick ſacrifice of his virgin Daughter: Tragedy

Tragedy of Euripides on this ſubject: Encomium of it by the Orator Lycurgus: His account of this event: Anger of Neptune and death of Erechtheus: Veneration paid to his memory by the Athenians: Honourable appellation of Παρθενοι, or "The Virgins," annexed to his Daughters: Hiſtory of Creuſa: Her connexion with Apollo: Birth and Expoſure of her illegitimate Infant in the Cave of Macrai: Græcian Cuſtom of abandoning Children: Pledges attached to Ion by his Mother Creuſa: Policy and Superſtition of this ceremony: Hiſtory of Ion: His employment in the temple of Apollo at Delphi, as the Νεώκορος: Outline of the perſon and character of the dramatick Ion. Hiſtory of Xuthus: His marriage with Creuſa: Law of Athens on the intermarriage of Citizens with Strangers: Diſqualification annexed to their Children: Journey of Creuſa and Xuthus to conſult the Oracle of Delphi on their want of iſſue: Ancient Cuſtom of comparing the reſponſes of different Oracles: Viſit of Xuthus to the Cave of Trophonius: Hiſtorical inſtances from Herodotus and Plutarch, illuſtrating theſe cuſtoms. Conſideration of the Temple of Delphi under the reſpective heads of Scite, Ornaments, Votaries, Prieſteſs, Subordinate Prophets, Oracular Reſponſes: Fabulous Opinion of the ſituation of Delphi, as the Navel of the Earth: Hiſtorical Evidence on its real ſcite from Strabo, Pauſanias, Juſtin, Heliodorus, and Sir George Wheler. Summits of the Mountain Parnaſſus: Modern teſtimony of Sir George Wheler on Mount Parnaſſus and the Fountain Caſtalia: Cuſtom of bathing in the conſecrated Stream: Ornaments, Riches, and Offerings of the Delphick Temple. Votaries and Time of conſulting the

Oracular ſhrine: Policy of ſtated days for this purpoſe: Hiſtorical anecdote on this ſubject, relating to Alexander, from Plutarch: Opinion of Fontenelle on this ceremony. Preliminary donations for approaching the altar: Sentiment of Plutarch on the ſacrifices at Delphi: Cuſtoms on approaching the ſhrine: Hiſtory of the conſecrated Prieſteſs or Pythia: Election to this office by lot: Conduct of Echecrates the Theſſalian towards the Oracular Virgin: Law of Delphi in conſequence of this event: Appointment of Women, advanced in years, to the office of Prieſteſſes: Attitude of the Pythia on the hallowed tripod: Importance of this circumſtance deduced from an hiſtorical anecdote, related by Diodorus Siculus. Hiſtorical Evidence on the oracular cave and holy vapour ariſing from the Earth: Philoſophical cauſe of the ſuppoſed inſpiration: Enthuſiaſm of the Pythia: Compariſon of Longinus derived from this ſubject: Hiſtorical Evidence on the Poetry of the Ancient Oracles: Opinion of Cicero on the degeneracy of the Oracle of Delphi: Problem of Plutarch on the ceſſation of the poetical reſponſes of the Pythia: Obſcurity of the Delphick Oracles: Title of Loxias applied to Apollo: Inſtitution of the ſubordinate Prophets: Their election by lot: Teſtimony of Plutarch and Strabo in regard to their poetical talents: Aſſertion of Boileau on this ſubject: Compariſon of the ancient Propheteſſes with the modern Improvviſatrici of Italy: Superiority of the latter over the former illuſtrated by the example and hiſtorical anecdotes of the Florentine Camilla. Oracles of Delphi determined by lot: Apophthegm of Heraclitus, preſerved in Plutarch, on the ſubſtance of them: Ænigma of the reſponſe in the Drama:

Drama: Hiſtorical Evidence from Herodotus, Cicero, and Fontenelle, on the impoſition of the ancient Oracles: Evidence of the colluſion of the Oracle in the Drama: Veneration of the Oracle of Delphi among the Ancients from the veracity of its reſponſes, deduced from the teſtimony of Cicero, Strabo, and Plutarch: Contraſt of its preſent ſituation from the deſcription of Milton and Sir George Wheler. Allegorical concluſion.

ION.

FINAL ESSAY.

PROLOGUS of a Græcian Drama, as defined by Ariſtotle and Ariſtophanes: Its difference from a Modern Prologue: Management of Æſchylus and Sophocles in the Prologus: Innovation of the Preliminary Speaker introduced by Euripides, as proved from hiſtorical evidence: Defect of this invention illuſtrated in the Prologus of the Ion, and on the general principles of the conſtitution of the Drama: Opinion of Antiquity on the Prologus of Euripides, collected from the teſtimony of Ariſtophanes: Apology for the Poet in mitigation, though not exculpation, of the charge. Objection to the Plot, as founded on the improbable ſuppoſition, that Ion had no name till the age of manhood: Fair

opportunity of avoiding this circumſtance from the privilege, inherent in the Father by the Athenian Law, of naming originally and altering afterwards at pleaſure the appellation of the Infant. Another objection to the Plot from the diſcovery in the middle of the Play by Creuſa of her connexion with Apollo to the Tutor and Chorus: Anticipation of the cataſtrophe in this inſtance inartificial: Violation of the decorum of female Modeſty: Contraſt of Ovid on this ſubject in the confeſſion of Lucretia. Another objection to the Plot from the prolixity of the narrative of the Domeſtick of Creuſa to the Chorus in his account of the diſcovery of the intended poiſon at the banquet: Violation of dramatick propriety in this inſtance, and of the precept in Horace. Another objection to the Plot from the introduction of Machinery in the Drama: Opinion of Ariſtotle on this ſubject, and application of it to the inſtance of Mercury and Minerva in the Ion: Obſervation of Monſieur Dacier on the conduct of Euripides in his Machinery: Conſideration of the principal beauties of the Plot: Its cataſtrophe examined by the judgement of Ariſtotle on the modes of dramatick action: Peculiar happineſs in the ſubject of the Ion illuſtrated by Monſieur Dacier in his Remarks on the Poeticks of Ariſtotle: Compariſon of the event of this Drama with that of other correſponding Tragedies, admired by Ariſtotle: Beautiful effect in the concluſion on the diſcovery of Ion by Creuſa at the altar: Examination of the ἀναγνώρισις, or remembrance, by the ſtandard of the rules of Ariſtotle, and its excellence, as producing the περιπέτεια, or the revolution of fortune demonſtrated: Its connexion with probability. Conſideration on the Characters of the Drama.

Analyſis

Analyſis of the religious, virtuous, amiable, and tender qualities in the young Ion: Criticiſm on the injuſtice of the epithet of "vindicatif," annexed to the character of Ion by the Pere Brumoy: Vindication of his conduct towards Creuſa: His humanity and religion illuſtrated. Opinion of Ariſtotle on the proper objects for dramatick Characters: Contraſt of the ſentiment of Monſieur Dacier with that of Brumoy on the character of Ion, and obſervation of the former on the tragick qualities of Euripides: Knowledge of Ion in Hiſtory and Policy beyond his years conſidered as a dramatick defect in violation of the precept of Ariſtotle and Horace in regard to the manners. Character of Creuſa, Queen of Athens: Modern Objections to her on the principles of Religion and Humanity: Right of ancient Poets to be tried by the contemporary Laws and Cuſtoms of their own Age: Contemplation of Creuſa according to the ideas of the Pagan creed: Her fault in her connexion with the God involuntary, and the expoſure of her Infant conformable to the manners of Times: Artful conduct of Euripides in repreſenting Creuſa intereſting and pathetick even to the Modern Reader: Strokes of natural pathos in her Character: Opinion of Monſieur Dacier on the tender qualities poſſeſſed by Euripides. Character of the Chorus illuſtrated from the analyſis of the Choral Songs: Conformity of their ſentiments in the firſt Choral Song with the language of the Pſalmiſt in regard to the happineſs ariſing from a numerous progeny: Parallel paſſage on this ſubject from a fragment in the Danae of our Poet tranſlated by the Author in imitation of the ſtile of Milton: Second Choral Song: Objection to the diſcovery of the ſecret of Xuthus by

by the Chorus to Creuſa in violation of the rule of Horace preſcribing to their character a religious taciturnity: Propriety of this eſſential ingredient: Apology for Euripides in the infringement of this precept. Third Choral Song: Inſtance of a falſe aſſertion in the Chorus unnoticed by the Commentators: Criticiſm on their immoral aſſent to the intended murder of Ion and their invocation of Proſerpine to aid the deſign. Characters of Xuthus and the Tutor. Sentiments of the Characters in the Drama: Inſtances of defects in the equivocal interpretation of the oracular words: Cenſure of the ſanction of Minerva to the fraud of the Oracle: Humorous remark of Brumoy: Fair opportunity in the Poet to have contrived a ſet of words in conformity to the character of the Loxias Apollo: Cenſure of the vindication by the Goddeſs Minerva of the gallantry of Apollo: Defects in the final apophthegm of the Chorus. Language of the Drama: Danger of Criticiſm on this ſubject: Analyſis of an expreſſion, and its confuſion of metaphor illuſtrated by other examples from Æſchylus and Milton: Cenſure of another expreſſion, as approaching to comick levity: Compariſon of it with a paſſage in Milton, and the judgment of Addiſon on that line: Opinion of Ariſtotle on the number and nature of the ſubjects proper for Tragedies. Evidence of the Ion of Sophocles, and of the Ion of Eubulus on the Græcian ſtage: Evidence of the Ion of Accius on the Roman ſtage: No complete Tragedy on this ſubject on the French Theatre: Correſpondence of the character of Joas in the Athalie of Racine with that of Ion: Opera of Gioas by Apoſtolo Zeno and Metaſtaſio on the Italian ſtage: Tragedy of Creuſa on the

the Engliſh Theatre by Whitehead founded on the Ion of Euripides: Analyſis of his Plot and variations in it from the Græcian Original: General compariſon of theſe Dramas.

BACCHÆ.

PRELIMINARY ESSAY.

INTRODUCTION of the worſhip of Bacchus from Aſia into Europe. Parentage of the Theban or Græcian Bacchus: Story of Jupiter and Semele: Fabulous account of the birth of Bacchus: Solution of the ænigma by Euripides, Diodorus Siculus, and other Authors. Perſon of the Græcian Bacchus the ancient model of delicate beauty: Deſcription of a ſtatue of him by Praxiteles from Calliſtratus; Singular appendage of the antlers on the forehead of Bacchus diſcuſſed: Hiſtorical evidence from Diodorus Siculus, Plutarch, Porphyry, Philoſtratus, and Albricus, tha he was thus repreſented by the ancient Painters and Sculptors in anſwer to the remark of the Author of Polymetis. Inſtances of ancient ſtatues and medals, inſerted in Montfaucon and Spanheim, which diſplay this appendage of Bacchus. Character of this Pagan God, as a Warrior, Prophet, and Benefactor of Mankind: General veneration of

him

him by the Ancients, as the Inventor of wine and other liquors. Origin of the Heathen Divinities derived from human gratitude. Hiſtorical account of the Inſtitution of the Orgies: Time of their performance: Prohibition of revealing them: Original idea of their purifying effect on the human mind: Doctrine of the immortality of the Soul conveyed in them: Excluſion of the Impious from the participation of them: Degeneracy of theſe Pagan Rites into licentiouſneſs: Abolition of them by Diagondas the Theban, according to the teſtimony of Cicero: Diſcovery of their enormities at Rome, as related by Livy in the ſtory of Æbutius and Hiſpala Fecenia: Publick emblems of theſe Orgies, Ejaculation and Muſical Inſtruments: Political uſe derived from the clangor of theſe Bacchick Rites: Ceremony of the Dance an eſſential ingredient: Hiſtorical inſtances of the performance of this exerciſe, as an act of religion: Extravagance of the Bacchick Dance. Account of the Votaries of Dionuſus: Satyrs repreſented as Attendants: Peculiar attachment of the Women to theſe favourite Orgies: Muſes reported by Diodorus Siculus to have travelled in company with Bacchus. Real motives of the promiſcuous aſſemblage of the different ſexes developed on the abolition of the Roman Bacchanalia: Romantick Cuſtoms of the Female Votaries: Savageneſs of their food: Their characteriſtical Frenzy proverbial among the Ancients: Superior Enthuſiaſm of the Female Sex, as collected from the Hiſtory of Superſtition, and illuſtrated by a modern inſtance, which happened at Naples. Dreſs of Bacchus and his Votaries: Mitra: Chaplet of Ivy and other trees: Crown of ſerpents, and origin of this fantaſtick appendage:

pendage: Diſhevelled locks and flowing robes: Nebris or veſtment from the ſkin of the Fawn: Thyrſus or conſecrated ſpear: Νάρθηξ or Cane, and origin of the uſe of this inſtrument or Bacchick wand, with the hiſtorical account of its quality of preſerving fire within it, as illuſtrated by Tournefort in his deſcription of a plant in the Iſland Skinoſa: Græcian Proverb derived from this Narthex: Conſideration on the reaſon, why it is not oftener diſcovered in the ancient ſtatues of Bacchus and his Votaries: Silence of Montfaucon in regard to this wand, and conjecture on the cauſe of it: Appendage of the Torch employed in theſe Rites: Title of Λαμπτὴρ, applied to the God, and that of Λαμπτήρια to the Feſtival in honour of him. This Pagan Inſtitution a favourite ſubject of Ancient Poetry among the Græcians and Romans.

BACCHÆ.

FINAL ESSAY.

ANALYSIS of the Prologus: Compariſon of it with that of the Ion: Criticiſm of Strabo in regard to the violation of Geography by Euripides in the opening of this Drama conſidered and illuſtrated. Analyſis of the firſt Choral Ode: Remarkable inſtance of an analogy to Oriental Language in the mode of expreſſion: Collateral paſſages from Ovid and Nonnus.

Nonnus. Conſideration on the conduct of Tireſias and Cadmus, as Bacchanalian Votaries: Vindication of their Dance from the imputation of Brumoy, charging it with a comick effect: Teſtimony of Demoſthenes in favour of the ſacred ſolemnity of the Dance in honour of Dionuſus: Conjecture of Brumoy, that the Tragedy of the Bacchæ was compoſed for a feſtival of the God: Inference drawn from this argument againſt his other ſuppoſition, that this ſcene exhibited a ludicrous ſpectacle: Romantick Opinion of Brumoy, that the Bacchæ reſembled the Satyrical Drama of the Græcians, refuted by Carmeli. Character and Conduct of Pentheus in his oppoſition to the divinity of Bacchus vindicated on the preſent evidence: Remarkable error in the Latin Verſions of the Editors, and in the Italian Tranſlators, on the conſtruction of a line: Conſequence reſulting from it to the œconomy of the Drama. Conſideration on the deportment of Pentheus towards Tireſias and Cadmus: Analyſis of their arguments in ſupport of Dionuſus. Reſentment of Pentheus againſt the Lydian Stranger: Art of the Poet in regard to an aſſertion of Tireſias. Objection of Brumoy and reply of Carmeli on the ſilence of Pentheus towards the Chorus in this ſcene: Additional arguments in vindication of the Poet derived from the conſtitution of the Chorus on the Græcian Stage: Analyſis of the Choral Ode. Sarcaſtick Obſervations of Brumoy and Carmeli on the Pagan Immorality of the Drama refuted. Miracles, concerning the releaſe of the Female Bacchanalians from impriſonment, contraſted with thoſe of Holy Writ correſponding to them. Imperious conduct of Pentheus towards the Lydian Youth: Divine deportment

portment of the diſguiſed Bacchus: His noble reply to the menace of the Monarch: Its reſemblance to that of the three Servants of the moſt High God to King Nebuchadnezzar: Real ſenſe of Euripides reſcued from the Epicurean interpretation of Horace, and proved to be founded on Religion. Analyſis of the Choral Ode: Divine ſymbols of the manifeſtation of the Deity: Correſponding Alluſions in Holy Writ and in Æſchylus: Other Miracles in the Palace of Pentheus: Conjecture on an overſight of Euripides in the expreſſion of a particular line. Contemplation of the Character of Pentheus on the preſent evidence: Arrival and intelligence of the Meſſenger from Mount Cithæron: Deſcription of the conduct, dreſs, and innocent miracles of the Female Bacchanalians: Conformity of the latter with Holy Writ: Conſideration of the opinion of Dacier and other Authors, that Moſes was ſhadowed under the character of Bacchus: Inference in favour of this ſuppoſition from the evidence of Euripides in this Play: Other Miracles of the Female Votaries, related by the Meſſenger: Picture of Bacchanalian Frenzy, as diſplayed againſt the Brute Creation: Proof of the ſublime Genius of Euripides: Moral object of the Poet in the deſcription of this terrible ſcene. Severe criticiſm of Brumoy on the morality of the Bacchæ cenſured: His opinion of the reſemblance of this Tragedy with the Modern Opera diſcuſſed: Sentiment of Rouſſeau on this ſubject from his Dictionnaire de Muſique: Fortitude and Religion of the Chorus: Indignation of Pentheus: His infatuation of mind inflicted by the God: Prophecy of Bacchus in regard to the maſſacre of the King cenſured, as an anticipation of the

the cataſtrophe. Analyſis of the Choral Ode. Conſideration on the ſpectacle of Pentheus, traveſtied into a Female Bacchanalian: Vindication of Euripides from the imputation of Tragi-comedy: Opinion of Dr. Muſgrave and Brumoy on this ſubject: Veneration of the Fable in the Pagan Creed: No comick effect produced on the Athenian Theatre by the object of Madneſs: Illuſtration of this aſſertion by a recent inſtance on the Engliſh Stage: Philoſophical opinion of Addiſon on this ſubject: Compariſon of the Edgar of Shakeſpeare with the Pentheus of Euripides in regard to frenzy, dreſs, and language: Fantaſtick expreſſions of the former, contraſted with the ſublime ſentiments of the latter: Imitation of the imagery of the Græcian Tragedian by Virgil and Nonnus: Criticiſm of Brumoy on the ludicrous extravagance of an expreſſion in the Play cenſured: Its idea ſoftened by Nonnus: Objections to this ſcene of the Bacchæ, as violating the ſpirit of a dramatick rule of Horace in the debaſement of the character and language of a Perſonage of ſuperior diſtinction: Illuſtration of this defect in the preſent deportment of Pentheus and Bacchus, Analyſis of the Choral Ode. Arrival of the Meſſenger and deſcription of the events on Mount Cithæron: Additional Miracles: Fall of Pentheus: Picture of Philoſtratus on this ſubject: Inſtance of the pathos in Euripides: Image of Agave: Maſſacre of Pentheus: Choral Ode. Exhibition of the ſpectacle of the frantick Agave: Illuſtration of the remark of Longinus on the power of Euripides in repreſenting Madneſs: Sentiments and Language of Agave. Entry of Cadmus with the royal body of Pentheus: Cenſure of the dramatick barbarity of this

this ſcene: Its violation of the rule of Horace in regard to decorum: Aggravation of this ſavage ſpectacle by Seneca in his Hippolytus: Alleviation of it from the ſacred regard of the Græcians and Romans to the rites of ſepulture: Compariſon of Euripides and Seneca with Shakeſpeare in his Titus Andronicus: Modern inſtance from Metaſtaſio of a ſimilar exhibition. Language of Agave and Cadmus: Conduct of the Poet in repreſenting the gradual recovery of her ſenſes: Fine deſcription of Philoſtratus in his picture of Pentheus: Lamentation of Cadmus: Language of genuine ſorrow. Pathos of Euripides, according to the opinion of Ariſtotle and Longinus. Cataſtrophe of the Play conſidered in regard to the dramatick mode of Action, as eſtimated by the judgement of Ariſtotle in his Poeticks: Compariſon of it with the other modes. Apophthegm of Cadmus. Machinery of Bacchus: Neceſſity of it towards the moral of the Drama: Conſideration on the puniſhment of Cadmus and Agave: Revenge of Dionuſus the foundation of the Plot: Vindication of the morality of the Drama on the principles of Paganiſm. Farewell lamentation of Cadmus and Agave. Final Apophthegm of the Chorus cenſured as too general. Hiſtorical Anecdotes of this Tragedy. Pentheus of Æſchylus: Its remains, and compariſon of it with the Bacchæ of Euripides: Teſtimony of the Scholiaſt Biſetus, in regard to the repreſentation of the Bacchæ after the death of Euripides: Account of the Διδασκαλίαι, or Dramatick Commentaries of Ariſtotle. Anecdote from Ælian of the contention between Xenocles and Euripides, as Rivals, in the exhibition of the Bacchæ: Victory of the former over the latter: Reſentment

of Ælian in his expreſſion on this ſubject: Reconciliation of this Anecdote with the former teſtimony of Biſetus: Bacchæ of Antiphanes and Lyſippus on the Græcian Theatre: Hiſtorical evidence, that theſe Plays were Comedies: Plays on the Roman Theatre, correſponding in ſubject: Bacchæ of Accius: Evidence of the fragments preſerved: Opinion of Scaliger, that this Tragedy was tranſlated from Euripides: Agave of Statius, mentioned by Juvenal: Uncertainty, whether this was a real compoſition: No modern Play on this ſubject introduced on the ſtage, and reaſon aſſigned for it. Modern Poetical Tranſlations of the Bacchæ of Euripides: 1. By Coriolanus Martiranus into Latin Verſe in the middle of the 16th Century: Account of the publication of this book from De Bure: Anecdotes derived from the dedication of it by his Nephew Martius Martiranus: Æra of this tranſlation, compared with the Latin Verſions of Euripides in Proſe by Dorotheus Camillus, Stiblinus, and Canter, as their dates are mentioned by Fabricius: Character of the Bacchæ of Martirani, with its beauties and defects. 2. By Criſtoforo Guidiccioni into Italian Verſe, towards the end of the 16th Century: Hiſtory of the publication of this book in 1747. Character and Superiority of this Tranſlation beyond that of Carmeli: Criticiſm on this laſt Italian Tranſlator of Euripides.

CONTENTS

OF

THE NOTES

ON

THE ION.

N° 1.

On the origin of the Fable of Atlas. p. 29

N° 2.

On the situation of the Cave of Macrai, with respect to the territory of Attica. p. 30

N° 3.

On the title of the Cave of Macrai, and geographical description of it from Pausanias and Wheler. p. 32

N° 4.

On the Book of Euripides, which belonged to Milton, and the comparison in his Latin Poems derived from the Character of Ion. p. 34

N° 5.

On the chariot and horses of the Sun. p. 35

N° 6.

On the hiſtorical evidence of the flight of Swans, and on the ancient opinion, that their muſical quality was derived from the wings and not the voice. p. 38

N° 7.

On the ancient and modern teſtimony in ſupport of the melody of the Swan, contraſted with the evidence of the contrary opinion. p. 43

N° 8.

On the title of Aguieus, or the Veſtibulary God, applied to Apollo. p. 75

N° 9.

On the Minerva Pronæa, or the Veſtibulary Goddeſs at Delphi, and on the Minerva Pronœa or the Goddeſs of Providence. p. 76

N° 10.

On the æra of chronology, at which the period of the Drama may be fixed; and its compariſon in this reſpect with the Alceſtis and the Bacchæ. p. 87

N° 11.

On the poetical form of the Hydra, and its deſtruction by Hercules and Iolaus. p. 90

N° 12.

On Minerva in her character of Warrior againſt the Giants; and the objects of the Delphick Temple compared with the deſcription of the Temple of Jupiter by Silius Italicus and Claudian. p. 94

N° 13.

On Bacchus in his character of Warrior againſt the Giants, and the hiſtory of this fabulous engagement from Diodorus Siculus. p. 96

N° 14.

On the arrangement of the Speakers of the Dialogue in this ſcene, according to the propoſed alteration of Dr. Muſgrave and Mr. Tyrwhitt; and the vindication of the printed text from the neceſſity of any innovation. p. 97

N° 15.

On the ὀμφαλὸς, or central navel of the Earth, at Delphi. p. 99

N° 16.

On the ſymbol of the central navel, or white ſtone, at Delphi, with the teſtimony of Strabo in regard to the ornaments, and that of Pauſanias on the Meduſa, or Gorgon, ſurrounding it. p. 101

N° 17.

On the variation in Euripides and Plutarch in regard to the cuſtom of the admittance of Women to viſit the receſs of the Delphick Temple; and the attempt of Dr. Muſgrave to reconcile their teſtimony refuted. p. 105

N° 18.

On the hiſtory of the Παρθενοι, or the Virgin Daughters, of Erechtheus. p. 107

N° 19.

On the oracular cave of Trophonius. p. 109

N° 20.

On the Goddeſs Αἰδὼς, or Modeſty. p. 109

N° 21.

On a parallel paſſage in Metaſtaſio. p. 110

N° 22.

On the Goddeſs Ilithyia, or Lucina. p. 111

N° 23.

On the Titan Prometheus, who officiated to Jupiter at the birth of Minerva in the Fabulous Mythology; and a conjecture on the origin of this fantaſtick ſtory. p. 113

N° 24.

On the Goddeſs Minerva under her title of Victory at Athens. p. 115

N° 25.

On the cavern of Pan under the Acropolis at Athens. p. 116

N° 26.

On the Κόραι τριγονοι, or the Virgins deſcended from Agraulos, and the account of the veneration of this Goddeſs at Athens. p. 117

N° 27.

On the internal evidence of the precedence of the Bacchæ to the Ion in point of chronology. p. 122

N° 28.

On the Πρόξενοι, or Publick Officers, in the Cities of Græce appointed to entertain Strangers. p. 122

N° 29.

On the legal diſqualifications at Athens annexed to illegitimate Children. p. 129

N° 30.

On the explication of the words of the original text, and a vindication of them from the ſeveral innovations of the Commentators. p. 124

N° 31.

On the ominous inferences, derived from the appearance of the flame at the Græcian ſacrifices. p. 127

N° 32.

On the lake of Triton conſecrated to Minerva. p. 129

N° 33.

On the repreſentation of the golden locks of Apollo by the Poets and Artiſts. p. 130

N° 34.

On the accident of Creuſa, and parallel paſſages from other Authors, illuſtrating this ſubject. p. 131

N° 35.

On the Delian Palm, ſacred to Latona, and its poetical longevity. p. 133

N° 36.

On the Ægis of Minerva, and the imitation of Euripides by Virgil: Hiſtory of the Ægis from Herodotus and Diodorus Siculus. p. 135

N° 37.

On the title of Ἐνοδία, or the Patroneſs of the Publick Ways, applied to the Goddeſs Hecate. p. 138

N° 38.

On the connexion of Bacchus with the Eleuſinian Myſteries, and the cuſtoms of their celebration illuſtrated. p. 139

N° 39.

On the ὀπτήριον, or present, among the Græcians at the first sight of an object. p. 143

N° 40.

On the history of the different Nations of the Amazons, conquered by Hercules, as related by Diodorus Siculus. p. 144

N° 41.

On the poetical dress of Night. p. 146

N° 42.

On the poetical chariot of Night. p. 147

N° 43.

On the astronomical sword of Orion, and the variation of the metre of the word in the Greek and Roman Languages. p. 152

N° 44.

On the anachronism, resulting from the interpretation of this passage by the Commentators, as applying to the naval victory of the Græcians over the Barbarians of Salamis; and a new interpretation of the allusion, as referring to the Argonautick expedition. p. 154

N° 45.

On four of the Labours of Hercules, the Centaurs, Horses of Diomede, Stag, and Lions; and parallel passages on the same objects of representation. p. 158

N° 46.

On the serpentine and human form of Cecrops, and the different solutions of this fabulous story. p. 160

N° 47.

On the invitation by the Herald to a Græcian entertainment. p. 162

N° 48.

On the cuſtom of wearing garlands at the feſtivals of the Greeks and Romans; and an hiſtorical anecdote on this ſubject from Pliny, relative to Cleopatra and Mark Anthony. p. 163

N° 49.

On the Græcian cuſtom of being ſerved at table by Boys of diſtinguiſhed youth and beauty. p. 166

N°. 50.

On the Græcian Cuſtom of bathing their hands during the Entertainment. p. 167

N° 51.

On the perfumes employed at the Græcian tables. p. 168

N° 52.

On the Sympoſiarch at the Græcian Feaſts. p. 169

N° 53.

On the Muſick employed at the Græcian Feaſts. p. 169

N°. 54.

On the cuſtom of exchanging the different cups at a Græcian Entertainment. p. 170

N° 55.

On the compliment of honouring the ſuperior Gueſt with the bowl of the largeſt dimenſion at a Græcian Entertainment. p. 172

N° 56.

On the ſuperſtitious omens, derived by the Græcians and Romans from accidental expreſſions. p. 173

N° 57.

On the libations of the Græcians to their Gods at their feasts. p. 175

N° 58.

On the Doves at Delphi. p. 176

N° 59.

On the ancient punishment of Precipitation. p. 177

N° 60.

On the ancient punishment of Lapidation. p. 179

N° 61.

On the privilege of the Asylum in Græce. p. 181

N° 62.

On the representation of Rivers under the form of a Bull by the ancient Poets and Artists, and the reasons assigned for this resemblance. p. 182

N° 63.

On the explication of a difficult passage. p. 185

N° 64.

On the vindication of this line in the mouth of the Chorus from the proposed innovation of Heath, who applies it to Ion. p. 186

N° 65.

On the explication of a difficult passage. p. 187

N° 66.

On the employment of the Græcian Women in works of embroidery and the objects of their designs. p. 188

N° 67.

On the vindication of the printed dialogue from the proposed amendments of the Commentators. p. 189

N° 68.

On the Olive, ſacred to Minerva, in the citadel of Athens. p. 190

N° 69.

On the luminous ſplendour of the Pagan Divinities, and on the idea of the fatal conſequences, ariſing to Mortals, from the preſence of theſe celeſtial Viſitants: The opinion of Dacier on a paſſage in the Odyſſey vindicated from the criticiſm of the Engliſh Commentator: Conformity of the Oriental notion on this ſubject, and imitation of Euripides by Milton. p. 191

N° 70.

On the hiſtory and political character of Ion at Athens. p. 196

N° 71.

On the four Tribes at Athens, denominated from the four Sons of Ion. p. 199.

N° 72.

On the Colonies planted by Ion and his Deſcendents. p. 200

N° 73.

On the origin and derivation of the title of Ionians from Ion and Javan. p. 202

N° 74.

On the hiſtory of Dorus. p. 208

N° 75.

On the hiſtory of Achæus. p. 209

CONTENTS

OF

THE NOTES

ON

THE BACCHÆ.

N° 1.

On the arrival and marriage of Cadmus in Græce: Hence the dramatick æra of the Bacchæ collected and compared with the chronology of the Ion and Alceſtis. p. 317

N° 2.

On the conſecrated tomb of Semele at Thebes, and a philoſophical conjecture on the origin of the fable of her deſtruction by lightning. p. 320

N° 3.

On the contumely and impiety of the Siſters of Semele in regard to her divine connexion with Jupiter: Parallel paſſages from Apollodorus and Ovid. p. 321

N° 4.

On the deviation of Euripides in regard to the ſovereignty of Pentheus from the line of hiſtorical ſucceſſion of the Theban Kings. p. 322

N° 5.

On the invention of the timbrel by Rhea, and the appellation of "the mother," applied to her. p. 323

N° 6.

On the various explications of this difficult paſſage, and a new interpretation of the words, διογενέτορες ἔναυλοι, ſupported on the hiſtorical evidence of the muſical pipes of the Curetes and Corybantes, as foſtering Guardians of the infant Jupiter. p. 324

N° 7.

On the excellent amendment of ἡδέων into ἡδεῶς reſtored to Milton from the appropriation of Barnes: Evidence of that Edition of Euripides, which belonged to him, from his own ſubſcription and the memorandum of Dr. Birch. P. 334

N° 8.

On the implicit veneration, due to the received opinions on the ſubject of Religion, and the teſtimony of Cicero and of the Roman Law compared with Euripides. P. 337

N° 9.

On the different explications of the Commentators on this difficult paſſage. Propoſed amendment by the Author of theſe Illuſtrations. P. 339

N° 10.

On the title of Demeter, or Earth, applied to the Goddeſs Ceres, and the origin of this appellation from Diodorus Siculus and Cicero. P. 342

N° 11.

On the different explications of the Commentators on this difficult paſſage. p. 344

N° 12.

On the Grecian cuſtom of deriving ominous inferences from the analyſis of proper names: Imitation of this ſpecies of wit by the Roman Ennius: Judgment of Quintilian and Varro on this ſubject: Parallel inſtance from Shakeſpeare. p. 345

N° 13.

On the Pagan Goddeſs, here invoked by the Chorus, who is proved to be Ὁσία, or Piety. p. 352

N° 14.

On Paphos and Cyprus conſecrated to Venus: Refutation of the opinion of Meurſius, that Euripides here alludes to the river Bocarus: Illuſtration from the Natural Hiſtory of the Iſland, that the expreſſion of "the barbarian river" refers to the Ocean: Authorities in ſupport of the phraſe: Epithet of ἀνόμβροι, or "unfed by ſhowers," explained from the teſtimony of Travellers in their deſcription of Cyprus: Hiſtorical evidence on the Mountains Olympus and Pieria: General propriety of the exclamation of the Chorus elucidated. p. 359

N° 15.

On the ſpontaneous diſſolution of the fetters of the female Bacchanalians, and the voluntary expanſion of the gates of the priſon: Parallel paſſages illuſtrating theſe miracles. p. 372

N° 16.

On the bold combination of certain phraſes by the Ancient Poets, where the words are borrowed from the organ of one ſenſe and applied to another: Parallel paſſages from Shakeſpeare and Dryden illuſtrating the ſubject. p. 375

N° 17.

On the title of Dithyrambus, and the origin and character of the Dithyrambick ſong. p. 380

N° 18.

On the Mountain Nyſa, conſecrated to Bacchus, and on the Corycian Caverns on mount Parnaſſus and in Cilicia: Conjecture of an anachroniſm in the Drama. p. 383

N° 19.

On the error in the application of this paſſage to the Country of Lydia: Geographical ſituation of the Rivers Lydias and Axius: Criticiſm of Strabo on the epithet "beautiful," applied to Axius in the Iliad, refuted by the teſtimony of Euripides, Homer, and Philoſtratus. p. 391

N° 20.

On the deſcription of the Earthquake, affecting the palace of Pentheus: Parallel paſſages from Ovid and Nonnus. p. 397

N° 21.

On the frantick miſtake of Pentheus in regard to the captive Bacchus: Imitation of this paſſage by Nonnus. p. 399

N° 22.

On the appendage of ſerpents in the Bacchanalian dreſs and the cuſtom of affording milk to wild beaſts: Parallel paſſages from Nonnus. p. 401

N° 23.

On the miracles of the female Bacchanalians in producing fountains of water, wine, milk, and honey: Parallel paſſages from other Authors on this ſubject. p. 403.

N° 24.

On a criticiſm of this paſſage of Euripides, contraſted with another of Æſchylus, by Longinus in his chapter on Viſions: Opinions of the different Commentators in the explication of this criticiſm examined, and a new interpretation of the real ſenſe of Longinus ſubmitted with parallel paſſages from Virgil in confirmation of it. p. 408

N° 25.

On the barbarous inſtances of ſavage frenzy, exerted againſt the brute creation by the female Votaries of Dionuſus: Parallel paſſages from other Authors illuſtrating this ſubject: Opinion of the Commentator on the Dionyſiacks of Nonnus. p. 421

N° 26.

On other miracles of the female Bachanalians in the marvellous power of carrying any burden unſupported on their ſhoulders, of wearing fire on their locks, and of conquering Men: Parallel paſſages from Nonnus and Virgil. p. 425.

N° 27.

On the confuſion of the Speakers in the printed dialogue of this ſcene: Arguments in favour of the ſubſtitution of Bacchus, inſtead of the Meſſenger, deduced from the internal evidence of the Characters, Sentiments, and Language: Hiſtory of the diſcoveries of the ſeveral Commentators on the corruption of the text. p. 427

N° 28.

On the proverbial phraſe, πρὸς κέντρα λακτίζειν, among the Greeks, and tranſlation of it by Terence. p. 433

N° 29.

On an hiſtorical anecdote, relative to the application of this line by Plato at the Court of Dionyſius, and the reply of Ariſtippus in the words of another paſſage of the Bacchæ of Euripides, as recorded by Diogenes Laertius, Sextus Empiricus, Suidas, and Athenæus: Parallel paſſages illuſtrating the correſpondence of ſentiment. p. 436

N° 30.

On the expreſſion of χρόνε ποδα, or the foot of time, ridiculed by Ariſtophanes, as bombaſt in Euripides: Vindication of this phraſe from the imputation of this criticiſm by parallel paſſages from Ovid and Shakeſpeare. p. 442

N° 31.

On the ſolution of this intricate paſſage, according to the interpretation of the different Commentators. p. 446

N° 32.

On the marvellous power, incident to Bacchus, of metamorphoſing himſelf into various Animals: Conjecture on an imitation of Euripides by Milton: Application of this addreſs to Pentheus. p. 448

N° 33.

On two beautiful effects, here produced by the Poet, in the cadence of the metre and the delay of the principal word: Illuſtration of theſe inſtances by parallel paſſages from Milton, Horace, and Pope. p. 454

N° 34.

On the conformity of Euripides with anatomical truth, in regard to the diviſion of Pentheus, and violation of it in various other Authors: Phyſical impoſſibility of detaching

the members of the human body, without the assistance of artificial instruments, illustrated by the execution of Damiens, as related by Dr. Smollett: Comparison of this story with the punishment of Metius in his dismemberment by the quadriga, as described by Virgil, Livy, and Florus: Opinion of a modern Anatomist on this subject. p. 456

N° 35.

On the symbol of madness, displayed in the rolling eye of the frantick Agave, and comparison of it with Amata in Virgil: Opinion of Dr. Musgrave on this passage refuted. P. 460

N° 36.

On an historical anecdote, relative to the application of these lines at the royal banquet of Hyrodes and Artavasdes, when the head of Marcus Crassus was introduced, as recorded by Plutarch, Appian, and Polyænus. Exodus of the Græcian Drama defined, and criticism on the interpretation of Monsieur Dacier in his version of Plutarch on the sense of the word Exodium. p. 461

N° 37.

On Polydorus, son of Cadmus and Harmonja, and a conjecture on the violation of Antient History by Euripides in his assertion that Cadmus had no male issue. p. 468

N° 38.

On the internal evidence of the mutilated state of the Drama in its present form. p. 470.

N° 39.

On the interpretation of this passage by the different Commentators, and the opinion of Dr. Musgrave, that it relates

lates to a vehicle of Oxen, conducting Cadmus and Harmonia into Illyria, confirmed by additional evidence: Illuſtration of the Oracle of Jupiter and of the expedition of Cadmus to the Encheleans and Illyrians from Apollodorus and other Authors. p. 473.

N° 40.

On the plunder of the Delphick Temple by the Barbarians under Cadmus: Teſtimony of Herodotus and Appian compared with Euripides, and the æra of events, recorded by Appian, collected: Hiſtory of the ſeveral pillages of the Delphick ſhrine, mentioned by Pauſanias and Strabo: Diſſertation of Monſieur Valois on this ſubject. p. 481.

N° 41.

On the transformation of Cadmus and Harmonia into the ſerpentine form: Hiſtorical evidence on this ſubject in regard to the literal and allegorical ſenſe of this fable conſidered. p. 490.

N° 42.

On the reſpective compariſons of the Swan and Drone applied to Agave and Cadmus: New verſion of the paſſage propoſed, and criticiſm on the interpretation of Heath. p. 497.

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